

The INTERNATIONAL STUDIO.

VOL. LXXI, NO. 282

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SEPTEMBER, 1920

ROMILLY FEDDEN, WATER-COLOURIST
BY W. DOWLING

THE place of water colour as a serious medium is as yet hardly recognized in this country. This is strikingly illustrated by two incidents which were reported by a recent foreign visitor. The first was the absence of any exhibition of water colours at the Metropolitan Museum, the second was the remark of a well-known New York picture dealer: "New York is not educated up to water colours." The visitors to the Metropolitan may discover half a dozen superb Sargent water colours and as many Winslow Homers in the portfolios, yet today not a single water colour hangs in the public galleries of our greatest Art Museum, this, when the modern water colour now holds a position of greater importance than ever before in later-day art. Not only do the art galleries of England devote increasing space to water colours but both in Munich before the war and in Paris today, this medium has received the serious attention of both painter and public alike.

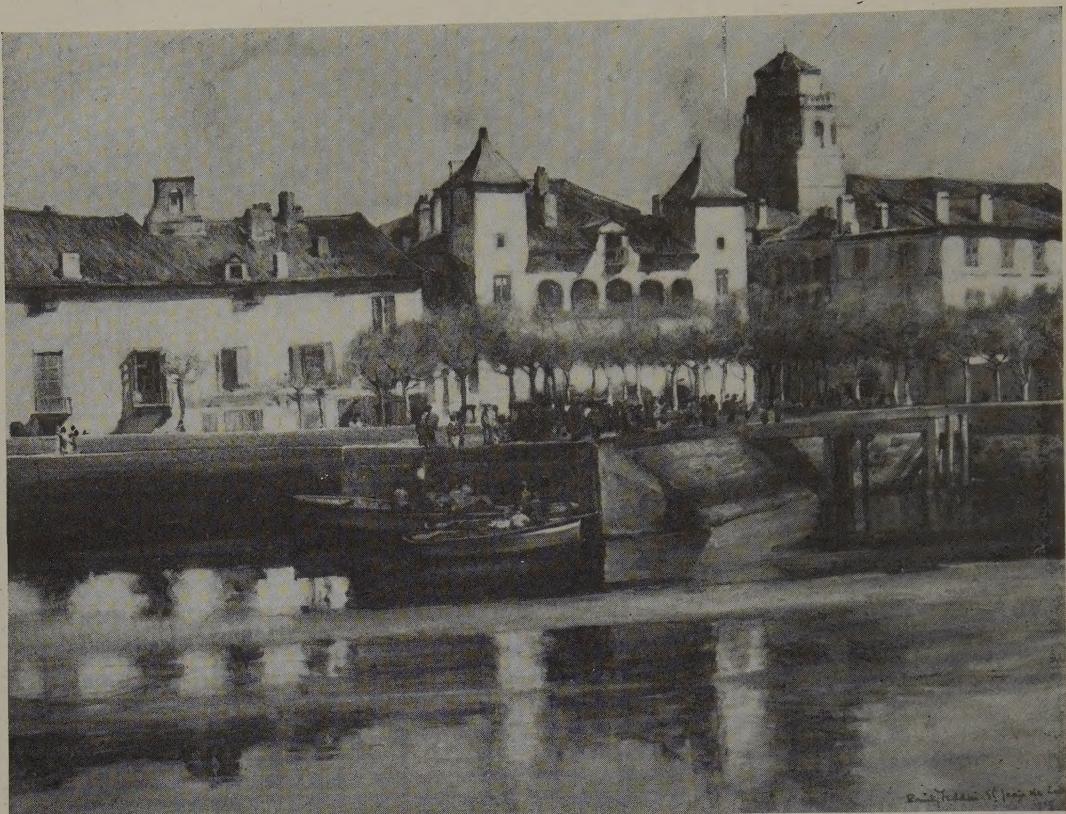
Water colour as a medium is freer than oil, more accidental in quality—and it takes a master of this art to control its tendency to accidental effect, guiding it skilfully to results which create a wonderful illusion. Water colour, more than any other medium, demands a high degree of skill in technic to lift it from the amateurish to the certain realm of art. The public as yet know little of the possibilities and achievements of this mode of expression and are inclined still to associate it with the school-day efforts of the pretty miss.

From water colour *drawing* has developed modern water colour *painting*, which is infinitely more robust and spontaneous. Today we find that the best work in water colour can hold its own with all contemporary painting in other mediums—not only is it permanent and reliable but it expresses qualities of transparency and brilliancy which are unrivalled. We should realize that the purely English water colour *drawing* of the nineteenth century, done in thin washes of now faded brown and greens, has developed into a school of painting whose virile and forceful methods are equal at least to those employed by the modern exponents of oil.

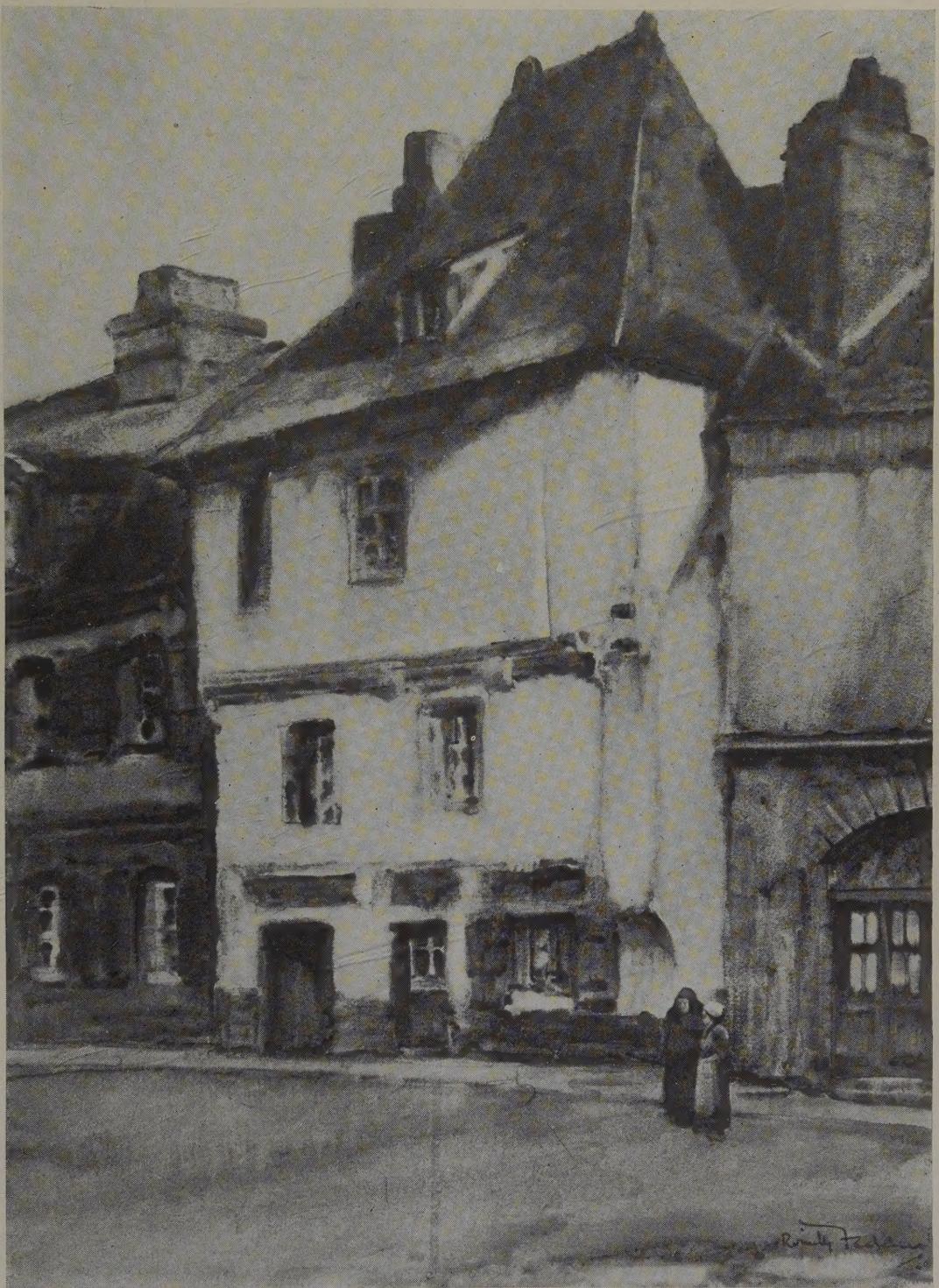
Amongst the men who have chosen water colour as their mode of self-expression, Romilly Fedden is one of the foremost. Born in Gloucestershire, England, Fedden studied art under Herkomér at Bushey and later with Jean Paul Laurent in Paris. For a time he worked in oil but water colour better expresses his reticent and fastidious vision.

The last of the season's one-man shows at Knoedler's Gallery, New York, gave the American public their first opportunity of viewing this painter's work. This exhibition marks the re-entry of Romilly Fedden into the lists of his profession after four and a half years in the Army where he served as Captain with an infantry battalion in France. During that period, while unable to paint, Fedden found relief from his surroundings in putting his original and interesting theories and views into the form of a book, "Modern Water Colour," which is full of enlightenment for the student and public alike.

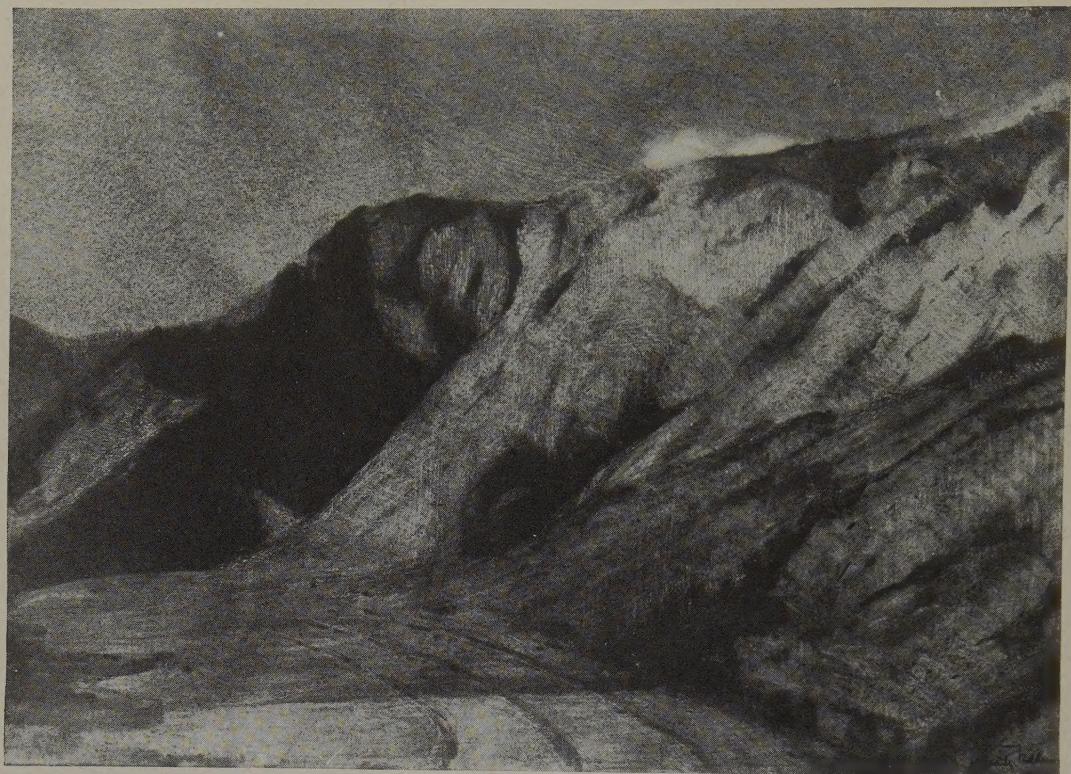
It is interesting to note that amongst the pictures recently exhibited, those which bear



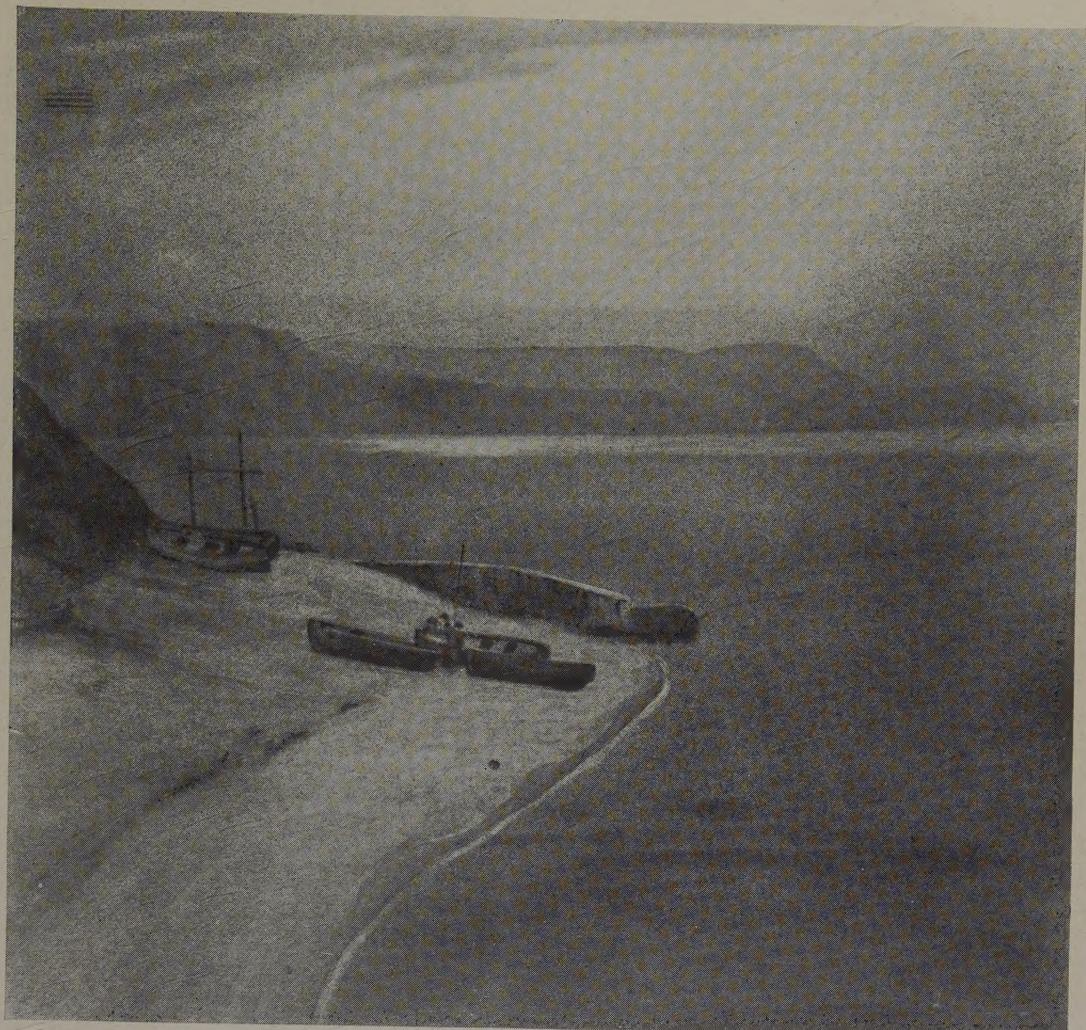
ST. JEAN DE LUZ
BY ROMILLY FEDDEN



THE WHITE HOUSE, CONCARNEAU
BY ROMILLY FEDDEN



DESERT FOOTHILLS, CALIFORNIA MOONLIGHT
BY ROMILLY FEDDEN



LOW TIDE
BY ROMILLY FEDDEN

Romilly Fedden, Water-colourist

the post-bellum date show a decided advance over the earlier work and that the painter seems to have attained a new vigour and freedom in his medium while not rejecting his earlier methods.

Fedden's painting makes no vulgar appeal. He has an innate distaste for the obvious both in subject and treatment, which gives to his work a quality of reserve. His pictures, in consequence, grow upon you; they are pictures to live with. Twilight and moonlight exercise a special spell upon him, which he in turn communicates to the beholder—*The Mist of the Moon*, *The Silence of Night*, *The Lonely Farm*, exhibited in the Paris Salon and owned by private collectors in England, are examples of the gift of catching, holding and imparting the spirit of the place. It is the artist's mission to see beyond the layman's sight—to grasp the something that lies just beyond our reach, to translate on canvas, not merely to transcribe, and this is accomplished to an extraordinary degree in many of these pictures. The mystery of wind-swept trees on bare hillsides, the glamour of moonlight on old white walls, the moment when the sun, once set, bathes the downs in primrose light—find sympathetic expression in Fedden's water colours. He is no less happy, however, in his rendering of bright sunshine on white mosques and his handling of crowds recalls the brilliant technic of Arthur Melville. Fedden has been compared, for lack of any prototype, to the French painter, Le Sidaner, but this resemblance begins and ends in the choice of subject which appeals to both—the lighted table in the twilight garden, set for the evening meal—the glint of moonlight on white cottages framed with dark velvet shadow—the subtler interchange of lights and values—these alike fill the vision of both painters.

Romilly Fedden stands out as a complete avowal of the Old and New Dispensation in Modern Watercolor. Steeped in the old tradition of David Cox, DeWint and Cotman he occupies a half-way post between the ancients and moderns in this extremely difficult medium. His methods are evolutionary not revolutionary, there is not a radical thread in his artistic garment. He is ever searching for the hidden charms of colour, and is concerned

with building up his tones for quality, rather than in attempting in Sargentesque fashion to arrive at an effect by a God-given brushstroke that sets an immediate seal upon the production, however thin or sloppy many parts of the picture may be—but that is Sargent. Fedden if anything is a trifle too thorough, too painstaking, too conscientious in his work. His charm of colour, however, carries one safely over any little ditches of disapproval that might be met in following his rich trail over Great Britain, Northern Africa, and many centres of Europe, to name especially Brittany which presents rare opportunities for his fastidious selection.

WO MONUMENTS BY EDSTROM BY W. H. DE B. NELSON

DAVID EDSTROM, sculptor, has a double aim—to be a maker of things beautiful and at the same time a seer. In other words plastic beauty ought, in his opinion, to be a vehicle for the artist's prophetic visions.

Tremendous in their energy and strength of purpose, bold and forceful in the modeling, are the two sketches here shown, monumental conceptions embodying two great fundamental ideas—life and death, each separately imagined yet each heralding similar truths. In *The Triumph of Man* is a complete refutation of the surrender to fate, a favorite theme of classic myth as seen in the Laocoön group. There we see Laocoön fighting instinctively, but with a complacent air as of one accepting unavoidable defeat. How different by contrast are the warriors of Edstrom, who demonstrate man's ability to overcome all obstacles. Instead of grappling half-heartedly with Nemesis, in the grawsome guise of a huge serpent, they are portrayed as confident winners. That will-to-win so recently displayed by the American forces at Château Thierry and elsewhere in France doubtless furnish the motif, but Edstrom's thoughts are not bounded by occurrences but speed across the centuries, fastening themselves to universal verities. Thus in his dy-



SKETCH MODEL FOR "THE TRIUMPH OF MAN"
BY DAVID EDSTROM

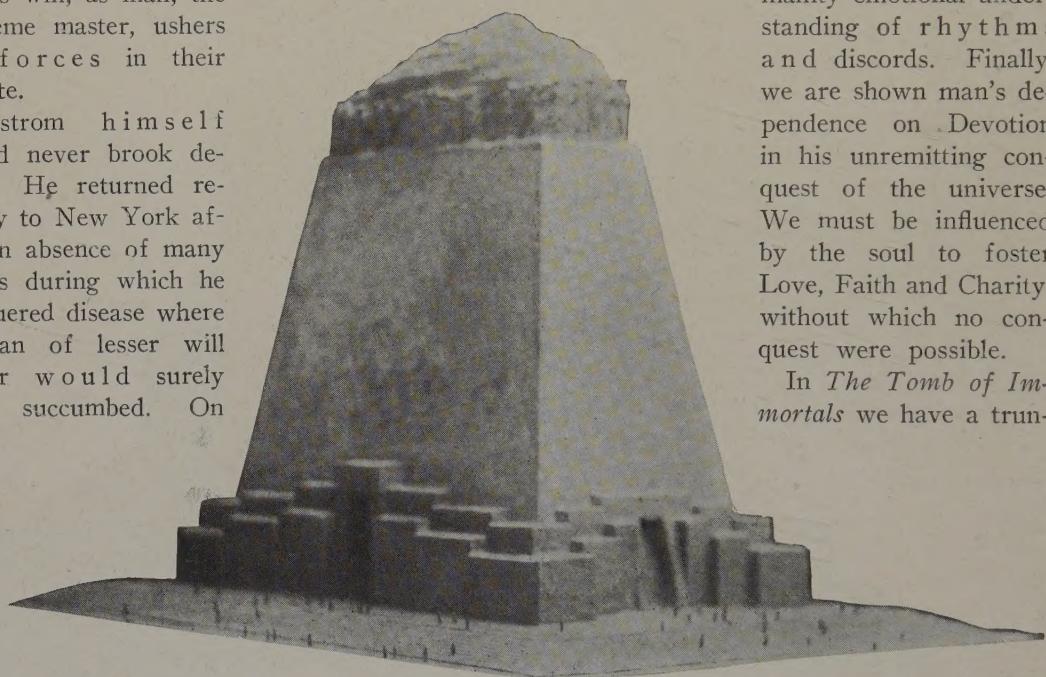
Two Monuments by Edstrom

namic work the three doughty figures stand for ideas rather than men and may be regarded as Initiative, Concentration and Tenacity; or, to take other symbols—Thinking, Desire and Accomplishment. Still another triplet of ideas might be conveyed by Preparation, Action and Success. The significant point to notice is the optimistic outlook of the artist upon man's destiny on earth, his conquest of nature through his ability to wrest her secrets from her. Thus the serpent may be identified with unorganized nature—storm, lightning and rage of ocean—all of which must bend finally to his will, as man, the supreme master, ushers his forces in their despite.

Edstrom himself would never brook defeat. He returned recently to New York after an absence of many weeks during which he conquered disease where a man of lesser will power would surely have succumbed. On

To return to the monument, the reliefs below the figures repeat the same idea in a minor key; man, the individual, a creature of power, recreating the universe. Labor is represented by the bodily forces that can extract material from the earth and send forth mighty ships, or with the same materials construct the most delicate instruments able to restore sight to the blind or to detect the tiniest organism in a drop of water. Another field glorifies science, the analysis and classification of knowledge without which labour is of small avail. Still another field portrays art and music that afford humanity emotional understanding of rhythms and discords. Finally, we are shown man's dependence on Devotion in his unremitting conquest of the universe. We must be influenced by the soul to foster Love, Faith and Charity, without which no conquest were possible.

In *The Tomb of Immortals* we have a trun-



THE TOMB OF IMMORTALS

BY DAVID EDSTROM

re-entering his workshop the first sight that greeted him was this very *Triumph of Man* smashed to atoms by some white-livered vandal who had stolen into the room in some unaccounted manner and wreaked his vengeance, as he hoped, on a far greater man than himself. The writer, chancing to be present, expected an orgy of frenzied passion, but nothing occurred beyond the smiling remark, "What does it matter? That doesn't hurt me in the least, I must do it again and do it better."

cated pyramid crowned with a processional frieze along which pass the great heroes of all ages: Moses, David, Solomon, Isaiah, Confucius, Buddha, Minerva, Apollo, St. Francis, and even Thor hurling destruction upon the Giants. And so this great army of shades wends its interminable way along and around the frieze, garlanding with dead flowers the summit of this lofty pile rising from a base patterned by huge monoliths. A mighty tribute to those that have passed and an encouragement to present and future ages.

A New Portrait of Washington at Forty-Four

A NEW PORTRAIT OF WASHINGTON AT FORTY-FOUR BY WM. H. SHELTON

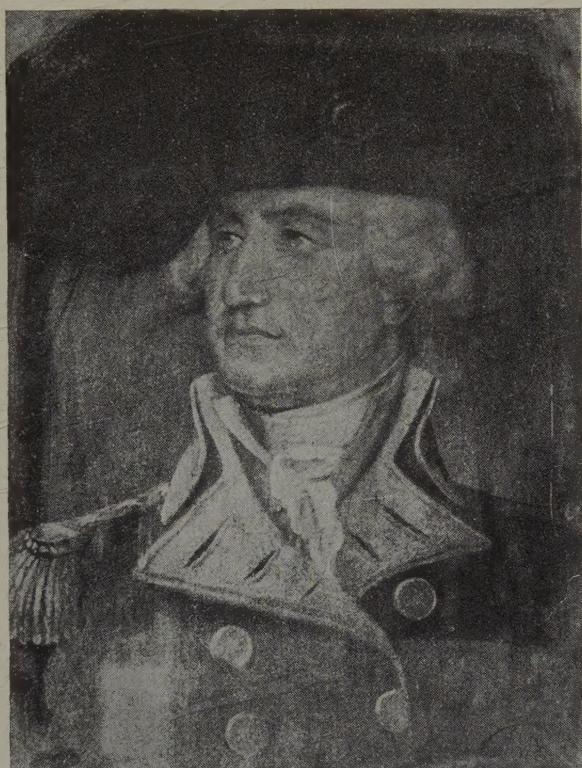
THE authenticity of a portrait of Washington at forty-four by John Trumbull, painted on a mahogany panel eight by ten inches in size, has recently been established under peculiar and interesting circumstances. This picture has hung in the museum of Jumel Mansion for six years in the collection of William Lanier Washington. It was in a dingy black frame, but attached to the back of the panel was the studio card of the artist, evidently written by himself: "Colo. Trumbull Broadway 406." Notwithstanding this clue pointing to a more complete identification, the portrait was valued for insurance at the trifling sum of twenty-five dollars.

In the catalog of the collection it was Number 428; "Painting on mahogany panel by Trumbull, black frame $13\frac{1}{2} \times 11\frac{1}{2}$, \$25." This measurement included the frame. As the result of frequent reminders that the picture was undervalued, the list valuation was raised to fifty dollars and finally to one hundred and twenty-five dollars.

No further examination of the panel was made in the museum and the visiting card of Colonel Trumbull seemed to carry little weight with the owner of the collection. A reproduction of this portrait appears as the frontispiece of "The Jumel Mansion," Houghton, Mifflin, 1916. This circumstance may have attracted the attention of the ladies in charge

of the museum to the portrait. It happened that the Washington Headquarters Association of the Daughters of the American Revolution had in possession a donation of two hundred and twenty-five dollars, which they wished to invest in some single object of value to the credit of the generous donor. About the first of last March, when a number of exhibits were being withdrawn from the Washington collection, the ladies purchased the portrait for the sum mentioned.

The picture was now sent to a framemaker to be more handsomely dressed and treated to a shadow box and glass, and when the panel was removed from the frame, the letters "J. T." were plainly discernible under the varnish in the lower right hand corner, very small and singularly like the old-fashioned script on the visiting card, and making it evident that both inscriptions were by the same hand, and that the hand of Colonel John



GEORGE WASHINGTON

BY JOHN TRUMBULL

Trumbull.

The portrait had been passed over by "experts" as a copy, but as curator of the museum I have always felt that if not painted by John Trumbull himself, it was painted by an equally clever hand, after the head in Trumbull's life-size portrait of *Washington at Trenton* now in the Trumbull gallery at Yale University. This portrait was painted at Philadelphia in 1792, four years before Washington died. Trumbull had accepted a commission to paint a portrait of Washington for Charleston, South Carolina, and this picture was intended to fill that order, but a picture

A New Portrait of Washington at Forty-Four

of the General in civil life was required, and the *Washington at Trenton* remained in the artist's possession.

The canvas is familiar to the public in its engraved forms showing Washington standing with bared head, while his horse, also standing on two legs, is held by an orderly in a helmet, on lower ground at the rear.

The battle of Trenton took place in December, 1776, when General Washington was forty-four years old. While this head is evidently painted from the bare head in the famous Trenton canvas, in which the natural hair is wind-blown, the artist has not hesitated to paint the cocked hat set upon a powdered wig, a liberty that a mere copyist would hardly have taken. Notwithstanding this alteration the resemblance to the original portrait, in the features, in the angle of the head and in the identical arrangement of the shirt ruffle and the coat lapels, make it certain that the small picture was painted from the larger canvas. The cocked hat and powdered wig would not have appeared in a study for the original picture.

This interesting head may have been painted at any time between the execution of the Trenton picture, when Trumbull's New York studio was at 31 Maiden Lane, and his removal from the studio at 406 Broadway, two blocks below Canal Street, which he occupied in 1816, on his last return from London. Of this period he writes in his memoirs, "I immediately took a house in Broadway (now the Globe Hotel) at \$1,200 a year and commenced my labours with good prospect of success. On the first of February a lodging-house keeper offered \$2,200 which the executor was bound to accept, and I was turned adrift.

"I removed in May to Hudson Square, to a good house at a reasonable rent, and in a beautiful situation; but I soon found myself too far out of town for success in portrait painting and business languished."

In the New York directory for 1816 and 1817 we find, "Trumbull John, portrait painter Beach c Hudson." In the following directory, 1817-18, "Trumbull John, portrait painter 26, Park Place."

The fact that Trumbull's visiting card was

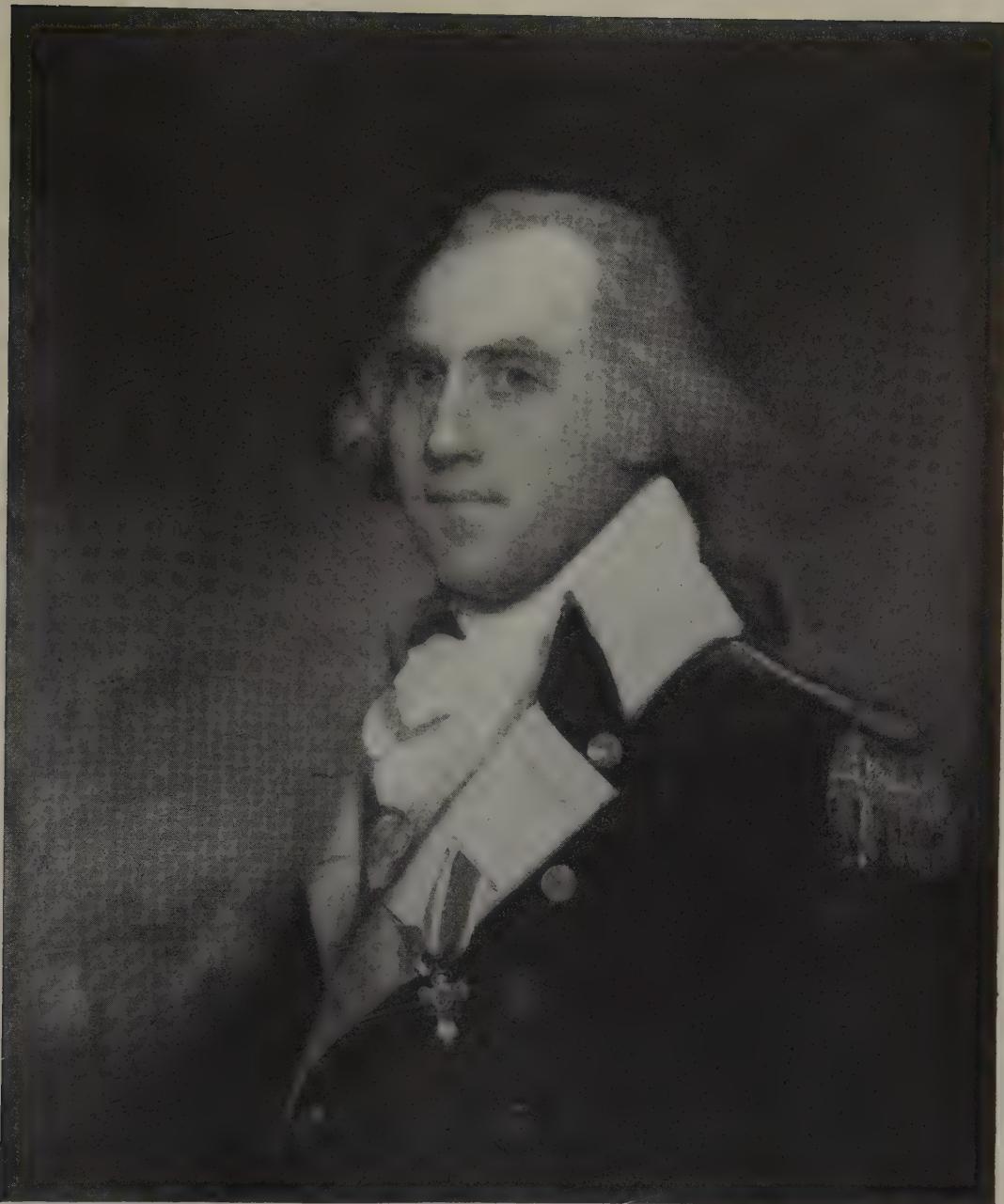
attached to the back of the panel, on which this portrait of Washington, now the property of the ladies at Jumel Mansion, was painted, is presumptive evidence that the head was painted in that studio at 406 Broadway just before he undertook the four historical panels in the rotunda of the capitol.

It would be difficult to estimate the value of this head signed by Trumbull, one of the few portraits of Washington, at the time when he commanded the army, but at the sale of Washingtoniana at the Anderson Galleries where a bronze bust of Washington sold for \$5,000, it would as readily have commanded \$10,000.

The head is interesting as showing Trumbull's recollection of Washington at forty-four, and his recollection was seconded by pen drawings made while on his staff in 1775. General Washington was forty-three years of age when he took command of the army at Boston. His forty-fourth birthday occurred in the following February, and he made some interesting history during that year. After raising the siege of Boston he came to New York, fought the battle of Long Island, retired to Harlem Heights, occupied the Roger Morris house for thirty-three days, while forts Washington and Lee were being constructed and ships sunk to prevent the navigation of the Hudson by the enemy, fought the battles of Harlem Heights, White Plains, Trenton and Princeton before wintering in his Morristown headquarters.

If we accept the testimony of the famous pictures representing Washington during the Revolution, by every painter except Trumbull, we must believe him to have been at that time an old man near seventy, with venerable locks and flabby cheeks and mouth distorted by bad dentistry. Whether represented pictorially as crossing the Delaware, or directing the battle of Trenton from the back of his grey horse, or leaning on the rump of the same steed at the siege of Boston, he has the same old Stuart head set upon his young shoulders like a grotesque mask.

This newly discovered portrait is peculiarly interesting to its present owners, because it shows us General Washington at forty-four when he occupied the Roger Morris house.



See page L for text.

GENERAL PETER GANSEVOORT
BY GILBERT STUART

Stuart's Helpful Infirmit

S TUART'S HELPFUL INFIRMITY BY MARRION WILCOX

ONCE, when Gilbert Stuart was studying under Benjamin West in London, West said to his other pupils: "It is of no use to steal Stuart's colours; if you want to paint as he does you must steal his eyes."

Stuart himself, on another occasion, told his associates during the same period that he had made up his mind not to follow any master, because, said he, "I wish to find out what Nature is for myself, and see her with my own eyes. This appears to me to be the true road to excellence." Of course, this shows no failure on his part to appreciate the full value of the gift West credited him with. The young New Englander formed the resolution to trust his own eyes always because he knew, at the beginning of his career as well as ever afterward, that they deserved his confidence absolutely. But if West had been able to foresee Stuart's entire career he might have added: And, beside stealing his eyes, you must have some physical infirmity, such as he has, and then you must triumph over your weakness, as he will triumph over his. Otherwise you can never paint just as he does.

That Stuart's hand was trembling and unsteady even in his youth all may read in the account of American painting by Samuel Isham; and in Stuart's later years, when some of his best work was being done, an eye-witness says that "his hand shook so that it seemed impossible that he could paint. The last time I saw him I think he was painting the portrait of Josiah Quincy (in 1824), Stuart stood with his wrist upon the vest, his hand vibrating, and, when it became tolerably steady, with a sudden dash of the brush he put the colour on the canvas." Mr. Isham noticed that the paint is put on in short, decided touches, and held this sureness of touch to be "the more remarkable" on account of the circumstance just mentioned. Well, it is indeed remarkable, but, as I think, far from being inexplicable. In fact, that very weakness appears to have been converted into a source of strength and distinction. The infirmity of the painting-hand rendered utterly impossible such painstaking elaboration of

details as was only too often seen in the works of his contemporaries, particularly, though not exclusively, in those of continental Europe. The colour *had* to be put on the canvas with a sudden dash of the brush during a moment—perhaps an instant—of tolerable steadiness. But precisely by these short, decided touches, these sudden dashes of the brush, he secured the best effects of characterization in portraiture. Precisely because the hand could not linger over the task, he formed the habit of recording with it only the most vital observations which his eyes made with such certitude. Moreover the habit was formed of recording such observations with literally instantaneous decision, "shortly," once for all; and the impression of confidence is still, after all these years, directly communicated to the observer.

In no other recently exhibited work by Stuart is this quality more apparent than in the portrait of General Peter Gansevoort, now at the Metropolitan Museum of Art, New York, formerly in the possession of Mrs. Lansing of Albany, and in 1917 shown among the early American paintings at the Brooklyn Museum. The Metropolitan Museum's Bulletin says that Mr. Roland N. Moore has lent to the museum, in memory of Mrs. Abraham Lansing, three family portraits. "One of these is a remarkable painting by Gilbert Stuart. It represents General Peter Gansevoort, Jr., of the Continental Army, who in 1777 successfully defended Fort Stanwix. As a result of his expedition with General Sullivan in 1779 against the Indians, the State of New York appointed him Brigadier-General."

Standing before it a few days ago, I was meditating on these things. When the vibrating hand became for an instant steady, just a sudden dash of the brush—and so the brave certainty of these honest blue eyes; just the short, decided touches (that could not be prolonged, could not be hesitant)—and so the generous good humour of the lips, the assurance of vigour, of abounding vitality, and steadiness of the purpose to serve the new nation in every useful and honourable way. I turned to speak to the expert copyist who so kindly had guided me through the galleries to this picture; but then there was a look in her face that made me say only: "I believe you are in love with a portrait!"

The Metropolitan Anniversary

THE METROPOLITAN ANNIVERSARY
BY FLORENCE N. LEVY

A VISIT to the Metropolitan Museum of Art, to most people, leaves only a confused memory of high-ceilinged halls, rows and rows of sculpture, mummies, gorgeously overfurnished rooms, and innumerable richly coloured paintings.

The celebration of the fiftieth anniversary of the founding of the Metropolitan Museum by including all the gallery's masterpieces from private collections only adds to the confusion—unless one is interested in a special group of objects.

This "special interest" is the secret of enjoying any museum. If you go to see the classical antiquities, you will find that the recent purchases have been incorporated with the Anniversary Exhibition. These include a fragmentary statue of an old Greek fisherman, eleventh century B. C., three Roman portraits, numerous terra cotta vases and bronzes.

In the Egyptian department, a room is entirely devoted to jewelry. It includes objects in gold and silver, semi-precious stones, faience and glass beads lent by Mr. and Mrs. Goddard Du Bois and by Mrs. Joseph McKee Cook, which, added to the collection of Egyptian jewelry from the tomb of the Princess Sat-hathorinut, recently acquired by the Museum, and the important collection of scarabs lent by the estate of Theodore M. Davis, offers a wealth of inspiration for the jewelry designer of today.

There are important loans in each of the five galleries devoted to Arms and Armour. Among the most important pieces are two suits of Maximilian armour; one, engraved and gilded, German about 1525, is lent by Edward H. Litchfield; the other, about ten years later in date, is from the collection of Philip Rhinelander II, from which also comes the complete Italian armour of about 1560.

In the Morgan wing there are a few loans of French and Italian Gothic objects and a number of English and American pieces. Among these last are thirty-five pieces of glass from the Wistar factory, Allowaystown, New Jersey, eighteenth century, lent by Miss Minnie J. Meacham; and furniture and china

lent by R. T. Haines-Halsey. Closely related to this group is the early American silver collection to which a number of pieces have been added by the Hon. A. T. Clearwater.

The so-called Gallery of Special Exhibitions contains the French decorative arts of the eighteenth century—tapestries, marquetry and other furniture, and various objects lent by Mrs. George Bliss, Mrs. Albert Blum, Lewis L. Clark, Mrs. W. P. Douglas, Mr. and Mrs. F. Gray Griswold, Edward S. Harkness, the Misses Hewitt, Mortimer L. Schiff, Harry Payne Whitney, Orme Wilson, Jr., and Mrs. Charles Wimpfheimer. Sculpture of the period is lent by Jules S. Bache, George and Florence Blumenthal, Henry P. Davison, Mrs. William Salomon and Mortimer L. Schiff.

Important paintings have been added in nearly every gallery. Typical of the high character of these are the additions to the Marquand Gallery as follows: *Portrait of a Man* by Leandro Bassano, lent by George and Florence Blumenthal; *Bacchanal* by Giovanni Bellini, lent by Carl W. Hamilton; *The Smoking Party* by Adriaen Brouwer, lent by Michael Friedsam; *Lady Guildford* by Hans Holbein, lent by William K. Vanderbilt; *Portrait of a Musician* by Hans Holbein, and *Portrait of a Man* by Titian, lent by Henry Goldman; *Cardinal Pietro Bembo* by Titian, lent by Charles M. Schwab; *Portrait of a Man* by Bartolomeo Veneto, lent by Henry Goldman; *Lady with a Lute* by Vermeer van Delft, lent by Mrs. Henry E. Huntington.

The new modern French paintings are notable and include: *A Sailor* by Paul Cézanne, lent by Mrs. Eugene Meyer, Jr.; *Before the Race* by Edgar Degas, lent by Miss Lizzie P. Bliss; *Ia Orana Maria* and *Women by the River* by Paul Gauguin, lent by Adolph Lewison; *Vase of Flowers* and *Illumined Flower* by Odilon Redon, lent by John Quinn; and *Portrait of the Artist* by Vincent Van Gogh, lent by John Quinn.

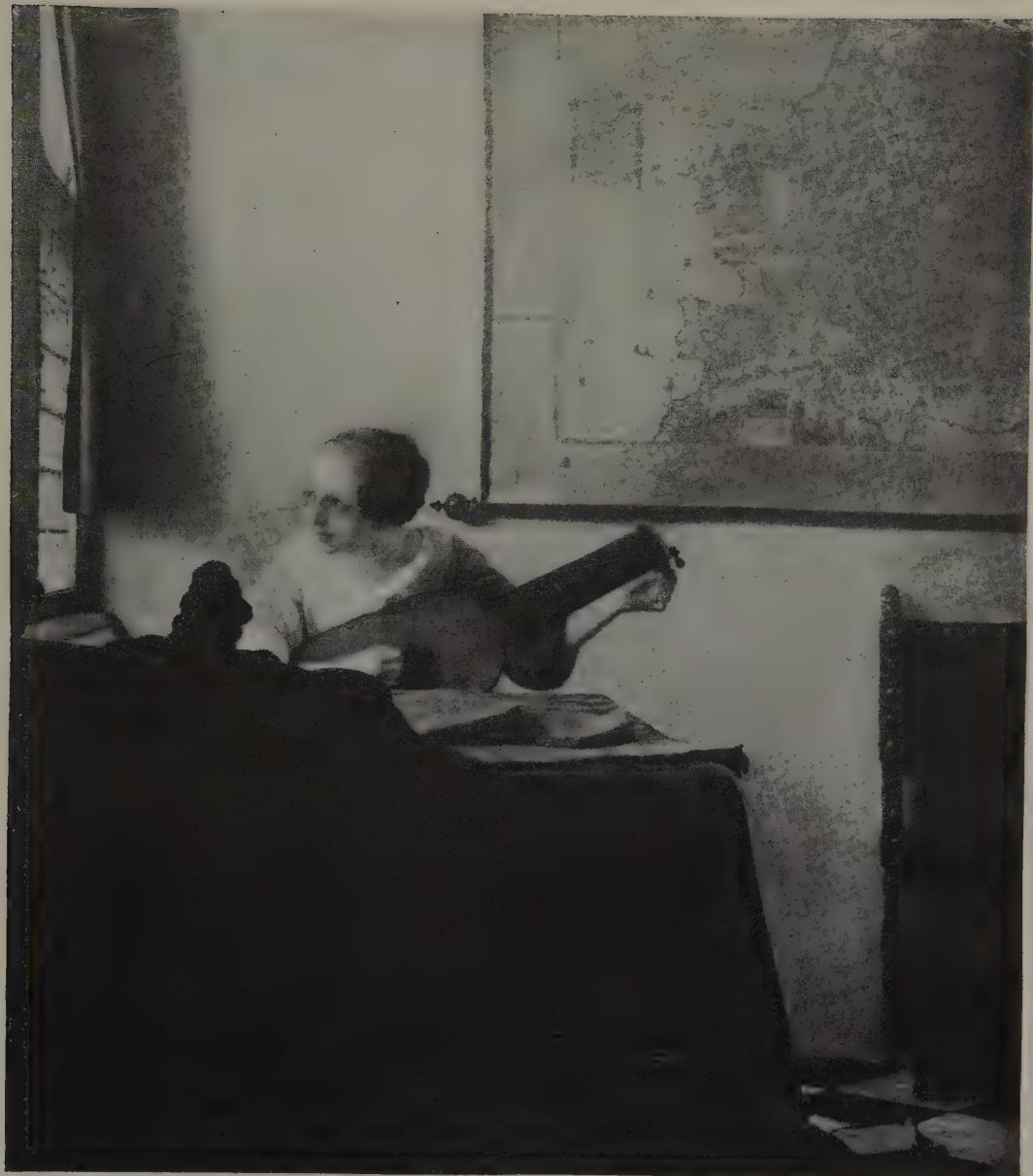
The Metropolitan Museum of Art, as it stands today, is a wonderful accomplishment for fifty years. Psychologically its growth may be divided into three periods: The storage warehouse, under General Cesnola, when the chief desire was to acquire; the humanizing of the Museum, under Sir Purdon Clarke; and the present spirit of usefulness.



Lent by George and Florence Blumenthal
CASSONE—FRENCH BURGUNDIAN, XVITH CENTURY



Lent by Mrs. W. P. Douglas
MARQUETRIE TABLE, LOUIS XVI



Lent by Mrs. Henry E. Huntington

LADY WITH THE LUTE
BY VERMEER



Lent by Michael Dreicer

CHRIST APPEARING TO HIS MOTHER
BY ROGER VAN DER WEYDEN

THE STUDIO

THE RECENT WORK OF ETTORE TITO. BY SELWYN BRINTON, M.A.

IN the earlier art of Professor Tito the public had come to recognize certain unique qualities. The fount of life was there, fresh and overflowing ; for who but he could have painted that *Fish Market at Venice*, alive with the chattering crowd, —the salt air of the lagoons and shrill Venetian voices invading the very canvas ?

These qualities of quick and just observation, this intimate sympathy with popular life and power to transfer it to the canvas, have never left him ; but what I have called a fount has become a stream, has widened, deepened its channel, formed

new affluents ; it will be my endeavour in this notice to try to characterize these later developments, especially during the interval between the tenth international Exhibition of the City of Venice in 1912 and the present day. ☦ ☦ ☦ ☦

First let us analyse very briefly the artist in his "ambiente" and antecedents ; only in this way can we justly appreciate his position to-day at the very front of modern Italian art. Born at Castellamare di Stabia, at the age of eight Ettore Tito was already at Venice. His mother was Venetian, and Venice counts throughout for very much in his art and life ; but, predating even Venice, I seem to detect always the influence of his birthplace in



PORTRAIT OF DR. CORRADO RICCI. BY ETTORE TITO

THE RECENT WORK OF ETTORE TITO



"SOLITUDE." BY
ETTORE TITO

the South, its fecundity, its exuberance, its love of colour and joy of life.

At thirteen he was in the Venice Academy of Fine Arts, and up to seventeen was studying under Molmenti. The anecdotal side of art was then in the mode ; in the Venice Gallery of Modern Art we may study its expression by Favretto. But young Tito soon found his way out of this convention of taste into the reality and fascination of the actual life of the Venice around him ; and in the *Pescheria Vecchia*, exhibited at Venice in 1887, and at once acquired for the Gallery of Modern Art in Rome, he made his definite claim to his individual place and message in the art of this new Italy.

Venice—as Goethe said of Leipzig—forms her own people ; few artists can remain with her long without coming under the spell of which Fragiacomo,

Miti-Zanetti, Beppe Ciardi, De Stefani, Cesare Laurenti, and Ettore Tito, each in his own way, are exponents.

Rafaello Barbiera, writing of Professor Tito's individual show in the Venice exhibition of 1912, said of his art, " His painting of the *Pescheria Vecchia*, dating from 1887, is one of those pages of popular life which belong to history. For therein is expressed the outdoor life, full of busy movement, in an old market which is now gone for ever, with its wonderfully picturesque effects of types and colouring. . . . Above all else he is the painter of movement. In this peaceful Venice he finds movement, and finds it yet again—women, running children, advancing processions, boatmen rowing, and the wind in its onset, its playful sports with women's clothing or linen hung out to dry in the sun." This criticism seems to me absolutely

THE RECENT WORK OF ETTORE TITO



"PERSEUS AND ANDROMEDA"
BY ETTORE TITO

just. Movement, vital energy fills all this artist's creation, whether his theme is Venetian life or the hillsides of Valsesia, or where Rocca di Papa hangs over the Campagna. Inimitable in all these scenes is his observation of popular life—above all, of child life in all its manifestations; we find this in all, but, above all, in his latest paintings, where the children, as welcome

guests, invade the canvas in *Vicolo di Paese*, *Mammime*, *La Processione*, *Vecchia e Bambino*, and *Il Mondo non finisce*.

It has been said of him, "He sings us the Song of Life. Stay a while, if you would rejoice your heart, and hear this song in its most limpid notes, its freshest trills in those delicious paintings which Tito peoples with his little friends—the children."

THE RECENT WORK OF ETTORE TITO



"THE FARRIER, ROCCA DI PAPA." BY ETTORE TITO

Yet when he turns from the people's life in Italy of to-day—from the happy girls who, in a Sunday outing at Fobello in Valsesia, are revelling in the fresh green of the hillside and clean sunlight—back to the old Greek mythology for his theme, we find the same sense of vital energy, the same rush of movement. His Centaurs, who surprise and chase the flying nymphs, recall the creatures of Virgil's fancy, who crash through the Thessalian forests, breaking the young brushwood.

His drawing of the human figure, impeccable, undismayed before any difficulties of foreshortening, serves him here in good stead; as it does in those decorative themes for the Villa Berlinghieri at

Rome which illustrate a new expression of his creative art. ☐ ☐ ☐ ☐

For Tito's genius in art is essentially creative; he is never at a loss, never idle, his joy in his work, like its outflow, is unfailing. This is just what that brilliant critic, Ugo Ojetti, writing the prefatory note to the recent exhibition of Tito's paintings in the Galleria Pesaro at Milan, seems to have in view when he calls him one of the few "*pittori pittori*" (painters to whom their own art suffices) who are left in Italy. "So many thinkers, philosophers, apostles, lecturers, antiquarians, geometricians, warriors, are busied to-day in laying to with the brush upon the canvas that this old race of the *pittori pittori*,

THE RECENT WORK OF ETTORE TITO



"RITORNO" (THE RETURN)
BY ETTORE TITO

happy alone in being painters, capable of nothing else save drawing and painting, is becoming every day more rare and difficult to find."

A few lines on this important and successful exhibition will here be appropriate. The Pesaro Gallery, which has recently taken a more and more important part in Italian art exhibitions, scored one of its highest successes when, in March 1919, its doors were opened on some sixty-five of Ettore Tito's recent paintings. All sides of his art here found expression—the popular scenes from Rocca di Papa, and Valsesia, *Il maniscalco*, *Domenica a Fobello*, *Il mondo non finisce*,—the realistic study of *Il moccichino*, the finely imaginative *Ritorno*, where the peasant, mounted on his mule, climbs the mountain side, with his wife

and babe following just behind; in portraiture the admirable likeness of *Dr. Corrado Ricci*, the charming head of *Signora Venturini*, in religious art the fine *Deposition*, in mythology the *Centaurs and Nymphs*, *The Amazons*, the *Perseus and Andromeda*, in decorative art the studies for his paintings of the Villa Berlinghieri; and the success of this Milan exhibition was repeated in Paris.

It will be noted, even in the above selection, that Tito has broadened this stream of his creative art. The pupil of Favretto has gone back to the wider tradition of Veronese and Tiepolo, has turned from that intimate charm of Venetian life to the grandest tradition of Venetian decoration. I will own frankly that there have been moments when I had

THE RECENT WORK OF ETTORE TITO

almost regretted the change—that I had preferred in the International of 1912 the *Colline Friulane* or *Giorno di Festa* to the bewildering scramble of *Rinasita*. But we can realize now that there has been no break, no change of purpose or interest; only a nobler widening of vision.

It was significant that when, in 1909, that great creative master, Anders Zorn, came to Venice and gave his wonderful exhibition, the two artists at once appreciated each others high merit, and exchanged paintings as a mark of that appreciation. I well remember at that time seeing one evening in Professor Tito's Venetian home the finely-modelled female figure called in the exhibition *A Fountain*, which he had that day acquired from the Swedish Master, who, in his turn, had from him the painting exhibited that year under the title of *L'Alga* (Seaweed). It has been finely suggested that behind Tito's paintings there is almost always to be felt the presence of the sea—that even in his street scenes of Rocca di Papa, in his tranquil studious figure of Dr. Corrado Ricci (see p. 3), the wide expanse of the Roman

Campagna with its luminous infinity suggests the sea.

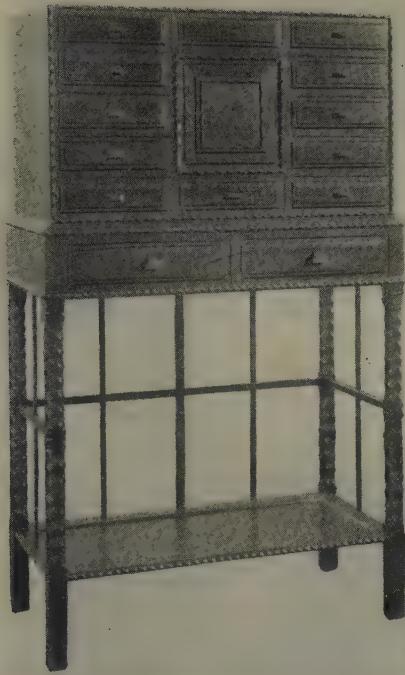
Throughout his art he has kept his individual charm, his sense of distinction, of refinement of type. In the technical side of his art it is interesting to remember a conversation which we had, in his studio in the spring of that fateful year of 1914, on the merits of oil and tempera; and how he illustrated his argument by sitting down then and there, and putting in a brilliant little study which combined both.

In his decorative panel, exhibited at Venice in 1912, showing *Italy as inheritor and guardian of the maritime treasures of Venice*, he claimed for his country seven years ago what she now claims for herself as the just reward of her sacrifices and victories. And now his creation of *La Vittoria* is the appropriate sequel to the earlier claim; while in those glad scenes of the Roman Villa, the *Games*, the *Fruits of the Earth*, we recognize, in this modern Venetian, the audacity and sureness of hand, the breadth of composition and swing of movement which once, in Madrid or the Palaces of Venice and the Veneto, were the hall-mark of Giovanni Battista Tiepolo.



"FROM THE BELVEDERE
AT ROCCA DI PAPA"
BY ETTORE TITO

THE BRITISH INSTITUTE OF INDUSTRIAL ART



EBONY CABINET DESIGNED
(AFTER THE LATE E. W.
GIMSON) AND EXECUTED
BY P. WAALS

THE BRITISH INSTITUTE OF INDUSTRIAL ART. ☠ ☠ ☠

THIS Institute came into existence early in 1919 at the instance of two Government departments—the Board of Education and the Board of Trade—and its constitution and its aims, both present and prospective, were briefly outlined in an article which appeared in this magazine shortly after the inauguration of the Institute (see our issue of May, 1919, p. 134). In the person of Major Longden, D.S.O., it was fortunate in having as its first Director a man of energy and resource, and one thoroughly in sympathy with the objects for which the Institute was founded; and if it fails to realise the expectations aroused by its initial programme, the fault will, we are sure, not rest with him. ☠ ☠ ☠

Briefly stated, the primary purpose for which the Institute has been established is to secure for art full recognition in the

new order of things and especially to foster a closer alliance between art and industry than has hitherto existed. A concerted effort of this kind is long overdue with us. It is true that in recent years new organizations have been formed in this country for the purpose of bringing art to bear upon various aspects of everyday life. There is the Civic Arts Association, mainly concerned with public or quasi-public projects; the Arts League of Service, with a programme not restricted to plastic art; and the Design and Industries Association, which as embracing both designers and producers more nearly approximates to Germany's "Werkbund," though it has not yet assumed such extensive proportions. The "Werkbund" was started in 1906 for the purpose of advancing the quality of German industrial productions by the co-operation of artists, manufacturers and others, and an account of its scope and operations was given in



DRESSING TABLE IN RED
AND BLACK, DESIGNED AND
EXECUTED BY THE COLOUR-
CRAFT COMPANY

THE BRITISH INSTITUTE OF INDUSTRIAL ART



WRITING BUREAU IN
ENGLISH OAK, DE-
SIGNED AND EXECUTED
BY JOSEPH ARMITAGE

one of the earlier volumes of THE STUDIO year book of Decorative Art. With headquarters in Munich and branches in all the great cities of the Empire, this alliance quickly grew into a large and influential organization, embracing among its supporters many of Germany's leading artists and representatives of some of the biggest industrial concerns, and so far as we know it is still active, and must be reckoned with as a powerful factor in international commerce. Then, again, there are two newer societies, which though formed mainly to promote the professional interests of their members, will doubtless have some influence on public feeling in art matters—the Society of Graphic Art, whose membership is recruited from the ranks of etchers, lithographic artists, wood engravers, book illustrators and black and white draughtsmen, including those whose work is of the type usually designated as "commercial art"; and the Sands Society, restricted to designers of posters. Now it is one of the objects of the British Institute to endeavour to assist and co-ordinate as far as possible the activities of all societies and groups such as these, which in one or other way seek to spread

the influence and prestige of art among the community at large, and if it succeeds in this aim it will have accomplished something worth trying for.

One of the important functions enumerated in the Institute's initial programme was that of organizing a permanent exhibition of works produced both by individual craftsmen and by manufacturers, the exhibits to be constantly changed and kept up to date, and to be subject before admission to the scrutiny of a competent body of experts selected from artists and manufacturers, so as



MIRROR IN CARVED AND
GILDED WOOD FRAME
DESIGNED AND EXECUTED
BY JOSEPH ARMITAGE



IVORY TRIPYCH
BY RICHARD GARBE

THE BRITISH INSTITUTE OF INDUSTRIAL ART



SILVER FRUIT DISH
DESIGNED AND EXECUTED
BY J. PAUL COOPER

to ensure a high standard of achievement. So far as concerns the productions of individual craftsmen, this function coincides with that of the Arts and Crafts Exhibition Society, whose president, Mr. Henry Wilson, is a member of the Council of Governors of the Institute. But this Society's exhibitions are only held at long intervals, and this fact has always been recognized as a serious hindrance to its usefulness.

In carrying out this part of the programme no time has been lost. In the interval since the establishment of the Institute premises have been acquired at Knightsbridge, which will henceforth serve as the headquarters of the Director and his staff and as an exhibition building, a large hall and some smaller rooms being provided for this purpose. In these the Institute's inaugural exhibition was opened at the end of May and will continue till the end of September. In conformity with the original plan the exhibits are divided into two classes—works by individual craftsmen and the productions of manufacturers. The latter are not for sale, but the former may be purchased and taken away at

once, without waiting for the closing of the exhibition. This arrangement is a new feature in exhibitions of this kind, and is, of course, necessary if the show is to be of a permanent nature, as we understand it is to be, subject to periodical intervals for re-arranging the exhibition.

The accompanying illustrations represent a few only of the exhibits of individual craftsmen. Mr. Armitage, Mr. Garbe and Mr. Paul Cooper are well known as adept craftsmen in their respective branches. Mr. Waals was for many years associated with the late Mr. E. W. Gimson, a cabinet maker of



"NIGHT." BLACK
MARBLE MASK BY
RICHARD GARBE

THE BRITISH INSTITUTE OF INDUSTRIAL ART

surpassing merit and one whose productions are worthy of the best traditions of the craft. The Colourcraft Company is a trio of young craftsmen—Mr. Bankart, Mr. Jaques and Mr. Hayes—who realise what an important part colour plays in our daily lives and know how to employ it to good effect. The Birmingham Guild, too, besides the bronze memorial tablets which we illustrate as commendable examples of good lettering, show some metal trays with attractive colour designs thereon. Though the exhibition contained few things of a pictorial character we were glad to see Mr. J. E. Platt's framed colour print *In Derbyshire*, and to note its effectiveness as a piece of decoration. Among other interesting exhibits which we noted, but are unable on this occasion to illustrate, were some



SILVER FRUIT DISH DESIGNED AND EXECUTED BY J. PAUL COOPER



LAMP DESIGNED AND EXECUTED BY THE COLOURCRAFT COMPANY

excellent pieces of furniture designed by Mr. Charles Spooner for the firm of Higgs and Hill, and by Mr. Palmer Jones for Messrs. Heal and Son as well as some made at the Hampshire House Workshops in Hammersmith; figures in coloured pottery by Mr. Charles Vyse; a pair of sanctuary candlesticks and a lectern by Mr. Bainbridge Reynolds; various examples of Mr. Henry Wilson's superb craftsmanship as a metal worker; and there were a few specimens of illuminated lettering, embroidery, stained glass and other crafts. In the Trade section pottery and textiles were chiefly represented, the former including the productions of the well known firms of Pilkington, Doulton, Minton, Wedgwood, Bernard Moore and Howson Taylor; the latter those of Warner and Son, Foxton, Morton, Story and Co., Roberson, Harrods and others.

At the close of this inaugural exhibition, which is being prolonged to the end of September, preparations will at once be made for a representative display of work embracing all aspects of the art of printing and the arts closely associated therewith—typographical composition, the

THE BRITISH INSTITUTE OF INDUSTRIAL ART



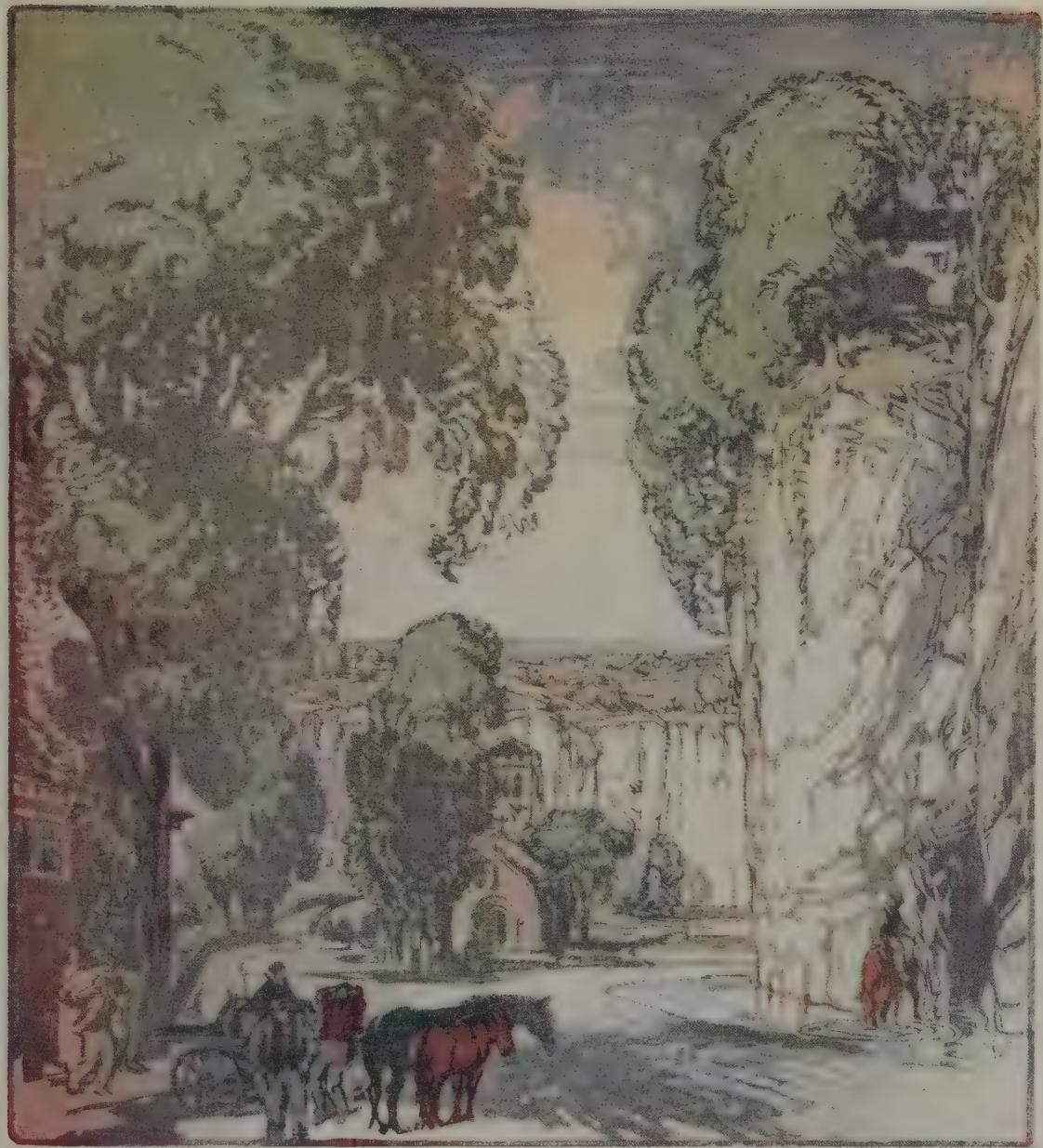
CAST BRONZE MEMORIAL
TABLET EXECUTED BY
THE BIRMINGHAM GUILD

decoration and illustration of books, bindings and wrappers, posters, show bills, labels, and other types of advertisement so far as they come within the scope of

the printing press. The sending in day for this exhibition is October 1st, and it is expected that it will open about the middle of the month.

1914.	ABNER SANDERS	N.E.	1917.	EDGAR PHILKNER	R.E.
1915.	MAURICE WATSON	G.C.	-	BERNARD BENNETT	G.I.
-	LEONARD JENNISON	S.E.	-	JOHN W. HODGSON	S.F.
-	GEORGE HERBERT RYDE	S.F.	-	WILFRED FORD	N. STAFFS.
-	LEONARD MOORE	S.F.	1918.	JAMES ROBERT BATTEN	S.P.
-	THOMAS FOSTER	S.E.	-	D.R. MONIFORD	G.BRINELIA.
1916.	JESSE RICHARD ORME	S.F.	-	WALTER HAGUE	S.F.
-	GEORGE SMEDLEY FOX	S.F.	-	WILLIAM K. RODGERS	R.F.
-	EDWARD SPENCER	R.S.F.	-	T. BERTRAM WALDRON	Y.K.L.
-	THOMAS BEESTON	S.F.	-	ANTHONY H. STRUTT	S.F.
-	ALBERT WATSON	S.E.	-	SYDNEY THOS. BUTLER	S.F.
-	HENRY CROFTS	S.E.	-	WILLIAM ELLIOTT	R.F.A.
-	HENRY WATSON	S.F.	-	WILLIAM CHEETHAM	S.F.
-	SAMUEL YEOMANS	S.E.	-	EDGAR RYDE	LEICESTER.
1917.	FRED CHEETHAM	S.F.	-	SAMUEL GARTON	S.F.
-	HAROLD FORD	K.O.Y.L.I.	-	WILLIAM A. HOUSON	S.F.
-	FREDERICK HOBSON	E.YORKS.	-	WINFIELD LAND	LINCS.
-	ARTHUR E. CLIFFS	NORTHANTS	1919.	CHARLES M. JONES	S.F.
-	JOHN WILLIAM HUNTER	S.E.	-	FRANK HALLAM	DERBY. YEO.

CAST BRONZE MEMORIAL
TABLET EXECUTED BY
THE BIRMINGHAM GUILD



THE
STUDIO

"IN DERBYSHIRE." FROM A
WOODBLOCK PRINT BY
JOHN E. PLATT.

THE ROYAL SCOTTISH ACADEMY



SILVER EGG CUPS AND STAND
DESIGNED AND EXECUTED BY
J. PAUL COOPER

Amongst the completed memorials, sketch models and fragments, the most important shown include *Silence*, a figure for the tomb of the late H. Dillon Ripley, by Mr. W. Reid Dick. *Youth*, a bronze statue, by Mr. Alexander J. Leslie; *The Refugees*, forming part of a war memorial, by Mr. William McMillan; the bronze and oak tablets by Mr. H. S. Gamley, R.S.A.; a sketch model of the Bearsden War Memorial, by Mr. Alexander Proudfoot, A.R.S.A.; and the *Kirkcudbright War Memorial*, by Mr. George Henry Paulin, A.R.S.A. The sketch model, which is shown in the accompanying illustration, and is slightly different from the completed work in the academy,

THE ROYAL SCOTTISH ACADEMY.

THE gathering together of sculpture by Scottish artists and others, who in some way or other are connected with the north, makes the 94th exhibition of The Royal Scottish Academy one that will certainly be remembered for its unique display of that branch of art, which transcends in comprehensiveness any that has been seen in The Academy's previous exhibitions. It is not so much a collection of recent work as a selection like that which usually makes its appearance in these exhibitions representing both the past and the present achievements of the exhibitors, many of whom are famous on both sides of the border; and much of the most important work shown has already been noted and illustrated in past numbers of THE STUDIO. With the present day demand for war memorials, sculptors have not had the leisure necessary to do work that does not belong to this class. ☠ ☠ ☠



KIRKCUDBRIGHT WAR MEMORIAL
GROUP. SKETCH MODEL BY
GEORGE HENRY PAULIN, A.R.S.A.

THE ROYAL SCOTTISH ACADEMY



"THE AMBER POOL." OIL PAINTING BY E. A. WALTON, P.R.S.W., R.S.A.

shows a few improving alterations in the general rhythmical arrangement. ◊ ◊

Amongst other work of distinction in the sculpture section is *Sleep*, by Mr. Arthur George Walker; a *Madonna and Child*, by Mr. Bertram Mackennal, R.A.; and bronze busts by Mr. Pittendrigh Macgillivray, LL.D., R.S.A., from whose energy and enthusiasm the work of Scottish sculptors in the Academy has received a potent stimulus. Nor may one neglect to note the exhibits by Mr. Allan Gairdner Wyon, the charming little figures by Mr. Alexander Carrick, A.R.S.A., the *Mask of an Artist* by Benno Schotz, the small *In Memoriam* by Mr. George Duncan Macdougall, and work by Mr. W. C. H. King, Mr. Percy Portsmouth, A.R.S.A., Miss Elizabeth A. Clapp, Miss Kate Campbell Muirhead, Miss Hazel Armour, and last, but by no means least, a sensitive and delightfully designed little *Mourning Angel* in

painted terra cotta by G. Alice Meredith Williams. ◊ ◊ ◊ ◊ ◊

In the galleries devoted to painting there is nothing on this occasion that startles one to a heated discussion or stimulates an aggravated interest. Frequenters of the Academy's recent exhibitions will certainly miss the genuine art of Mr. S. J. Peploe, A.R.S.A., Mr. D. Y. Cameron, R.A., Mr. W. Y. Macgregor, A.R.S.A., and that of the late president, Sir James Guthrie; but amongst exhibiting members who never appear to grow old or stand still in their work, the contributions of Mr. E. A. Walton, P.R.S.W., are delightfully refreshing. His *The Ryhymer's Hill* and *The Amber Pool*, both pictures on a large scale, certainly gratify one's sense of happiness in colour and landscape design, besides exciting pleasure in their restrained technical accomplishment. The same may be said of Mr. Francis H. Newbery's

THE ROYAL SCOTTISH ACADEMY



"MIDSUMMER HOLIDAY—WEST COAST"
WATER-COLOUR BY D. M. SUTHERLAND

Corfe Castle, which is vastly interesting; while on the same wall *The Old Mill*, by Mr. David Gauld, A.R.S.A. and *The Duck Pond*, by Mr. Charles Oppenheimer, invite one to linger over their happy individuality of expression. In the same room also are two pictures which appeal by their sensitiveness—*A Summer's Breeze* by Mr. Peter Wishart, and the uniquely designed canvas *L'Ancien Hospice S. Jean - du - Doigt*, by Mr. E. Hesketh Hubbard. Among other landscapes in the exhibition there are many which have their own special charm for those who appreciate sympathetic as well as poetical interpretations of nature. In the work of the president, Sir James Lawton Wingate, they will find much to awaken tender memories of evening glamour in his *Autumn Sundown* and

Peat Moss, and the same sentiment is evoked by Mr. J. Campbell Mitchell's *Moonrise, Findhorn*, while the joy of sunlight will be felt in *Sunshine in the Lews* by Sir David Murray, R.A.; nor will one pass without due appreciation of *The Yair Net*, by Mr. Charles Oppenheimer, R.S.W., and the vigorous low-lying landscape *Luffness to Aberlady*, by Mr. James Paterson, R.S.A., or the charmingly spontaneous *Winter*, by Mr. W. S. Macgeorge, R.S.A. Of landscape containing figures there is also a goodly display in which, by a more refreshing and modern outlook than usual, *A Lost Ball, Macrihanish*, by Mr. Gemmell Hutchinson, R.S.A. takes a prominent place.

It is the spirit of alert freshness that attracts one to the portraits by the younger contingent of exhibitors. Mr. John R.

THE ROYAL SCOTTISH ACADEMY



"THE PAINTING STUDENT"
BY D. M. SUTHERLAND

Barclay's *Mrs. J. Duncan Cran* is in point of composition as well as technically one of the best things he has shown for some years. In a lighter scheme *The Painting Student*, by Mr. David M. Sutherland takes an honoured position. Mr. Sutherland is, with Miss Kate Campbell Muirhead, a sculptor, the first recipient of the Guthrie Award—a money prize representing the interest on a sum recently presented to the Royal Scottish Academy for the purpose of rewarding each year the young artists whose work is considered to show the most promise. In awarding it for the first time to Mr. Sutherland's *Painting Student* the

adjudicators have certainly been justified, for as a successful achievement in colour and design it is one of the outstanding pictures in the exhibition. Between the sincere artist and the attainment of his individual vision lies no easy road; to steer his way amid the babel of siren calls from the past requires something more than merely wilful eccentricity, and it is the confident sincerity observable in the work of the younger artists in the exhibition that claims attention. It may not appeal to those whose tastes are fixed and settled by tradition, but even they cannot fail to appreciate the genuine sincerity which is there manifest.

THE ROYAL SCOTTISH ACADEMY



"MOUING ANGEL" (PAINTED
TERRACOTTA) BY G. ALICE
MEREDITH WILLIAMS

Without the contributions of this young school the general colour of the exhibition would be decidedly dull. I include with them the portraits by Mr. W. O. Hutchison which, though they are perhaps not quite so alluring as his work of last year, are, nevertheless, distinctly personal, as also are those by Mr. Eric Robertson, notably his *The Rose Fan* and *Cecile*. Another artist who has made a rapid advance is Mr. Hamish Paterson, who

shows an impressive portrait of *Mrs. James Boyd*, and among women artists Miss Dorothy Johnstone has never been so successful as in her large portrait group, *Edith and Jean Barbara* and a smaller canvas of a *Boy's Head*. With these one must mention Miss Norah Neilson Gray's *Mrs. Ronald Spiers*, *The Blue Butterfly*, by Miss Helen Johnston, and *The Dhobi*, by Mabel A. Royds.

THE ROYAL SCOTTISH ACADEMY

For more symbolical and decorative art one must turn to the *Sappho* and *The Sleeping Beauty*, by Mr. John Duncan, A.R.S.A., and certain of the personal characteristics which he has in colour treatment are charmingly expressed in his portrait *Baba and Billy*.

Before passing to the water colours I must briefly mention a few works which should not be omitted. They include *Whitby*, by Mr. Alexander Roche, R.S.A.; *Miss Clara Robson*, by Mr. Robert Hope, A.R.S.A.; *Portrait of a Young Man*, by Mr. William Sinclair Gordon; *David Murray, LL.D.*, by Mr. David Alison, A.R.S.A.; portraits by Henry Lintott, A.R.S.A.; the *Finale of Russian Ballet—Le Vieux Noceur*, by Mr. Walter Bayes; *Storm Clouds—Strathfillan*, by Mr. J. Whitelaw Hamilton, A.R.S.A.; landscapes by Mr. A. R. Sturrock, and some excellent work by artists already familiar to readers of THE STUDIO, such as Mr. Frederic Whiting, Sir John Lavery, R.S.A., A.R.A., the late William Stott, of Oldham, Charles Machie, R.S.A., Mr. E. S.

Lumsden, and Mr. Edwin Alexander, R.S.A. ☦ ☦ ☦ ☦ ☦

To pick out the good things in the water colour gallery was a little difficult, their appeal being reduced to a certain extent by the generous spirit displayed in the hanging and fullness of the room. For personality and decorative interest Mr. D. M. Sutherland again claims attention with his water colour *Midsummer Holiday, West Coast*, which in a black and white reproduction loses much of its sparkle, and close to it *The Dreamers*, by Miss D. W. Hawkesley, arouses interest, while a feeling of freedom and romance pervades the decoratively treated *Inland Sea*, by Mr. E. A. Cox, and the warm yellow harmony of Mr. Morris Meredith Williams's *Château D'Haplincourt, Somme*. Outstanding, too, for directness and virility in painting and design are *The Horse Fair*, by Mr. Frederic Whiting; *Shrimpers*, by Mr. T. Austen Brown, A.R.S.A.; and among others, each with an individual appeal, are a *Month O'March*, by Mr. Ewan Geddes,



"THE ROSE FAN." PAINTING BY ERIC ROBERTSON



"EHRNA." BY PITTENDRIGH MACGILLIVRAY
R.S.A., LL.D.

R.S.W.; *An Awkward Bunch*, by Mr. Edwin Noble; *Dancers*, by Mrs. Averil Burleigh; a fan design, by Miss Cecile Walton; *Craigend Muir*, by Mr. J. Hamilton Mackenzie, R.S.W.; *Nocturne*, by Mr. R. T. Rose; *Stow Brig*, by Mr. James Huck; *Winter on the Housetops*, by Mr. Robert Eadie; *Evening by the Sealoch*, by Mr. Kenneth J. Cuthbertson; *Twilight*, by Miss Katherine Cameron, R.S.W.; *The Drudge*, by Mr. Andrew Gamley; *Parkland*, by Mr. Eric Robertson; *The Green Door* pastel, by T. C. Campbell Mackie; and three works marked by a sincere and joyous outlook—*Cullen Harbour*, *Moray Firth*, by Mr. James B. Cook; *Fishing Nets*, *Cromarty*, by Mr. Tom Smith; and *The Comique*, by Mr. W. Miles Johnston.

E. A. TAYLOR.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—Mr. William Rothenstein, Professor of Civic Art in the University of Sheffield, has been appointed Principal and Headmaster of the Royal College of Art at South Kensington, in succession to Mr. Augustus Spencer, who retires after holding the position for twenty years, and it is announced that he will enter on his duties at the beginning of the new term next month. The appointment is of no little significance in view of the criticisms that have during the past few years been directed against the policy of the College. Under Mr. Spencer, a native of Yorkshire like his successor, much good work has certainly been done in the various departments—



"CHINESE ACTRESS 'HSOU-SAN.'" SANGUINE AND CHARCOAL DRAWING BY ALEXANDRE IACOVLEFF

STUDIO-TALK

in modelling, for instance, under the late Professor Lantéri, and in etching and engraving under Sir Frank Short, as well as in other branches of the so-called "fine" arts, the institution has gained a very high prestige, and on the side of the applied arts its success has been greater than some of the critics have admitted. There has, however, grown up the impression that the College has become too much an institution for the training of art teachers, and the fact that a large proportion of the art masters in schools at home and over-seas hold the diploma of the College gives weight to this impression. In Mr. Rothenstein the College will have a principal who enjoys a high reputation as a painter of liberal views, and who recognises the vital need of a closer co-operation between art and industry than has existed hitherto, and no doubt the question of the future policy of the College as it affects this important aspect of national life will be carefully considered.

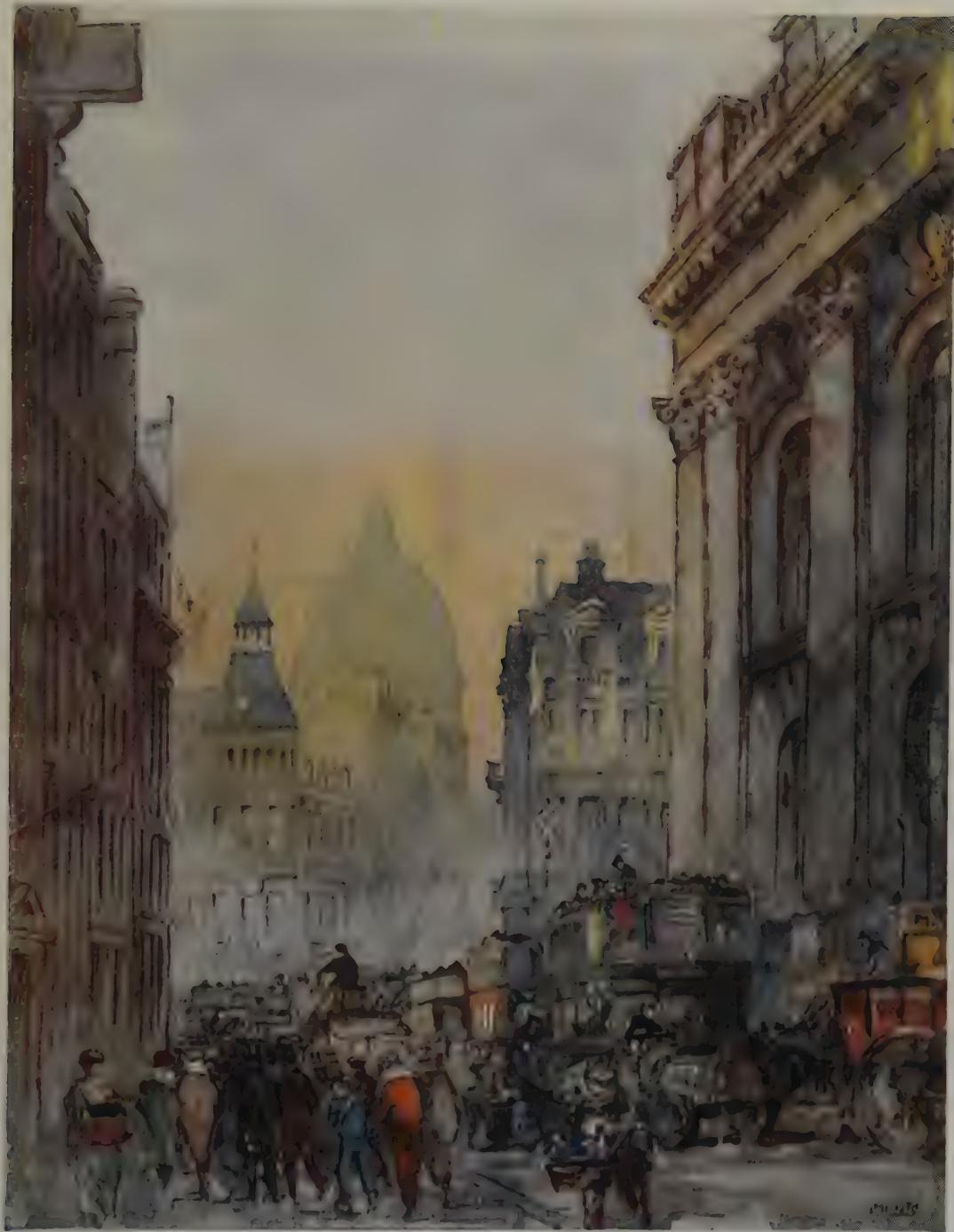
In the last two numbers we have given reproductions of work by the newly appointed Royal Academicians, Mr.

Richard Jack and Mr. Hughes-Stanton, respectively, and this month our frontispiece is from a painting by another on whom this distinction has been conferred—Mr. Julius Olsson, one of the foremost among the marine painters of the present day. Mr. Olsson's passion for the sea is not an "acquired" character as the term is understood among biologists—it is innate; and the explanation, no doubt, is that he is descended from Scandinavian ancestors who were as much at home on the deep as on dry land.

Few, if any, artists of our day have bestowed so much attention on London as Mr. William Monk, R.E., whose water-colour, *From Cornhill*, which we reproduce, figured among a collection of more than sixty drawings of his which were exhibited at Walker's Galleries, New Bond Street, a few weeks ago. All were apparently of fairly recent execution, and the subjects of many of them were incidents or events connected in one way or other with the War, but these on the whole, though of note as records, were less interesting than some of the artists' impressions of places and scenes in and



"BUTCHER'S SHOP AND EATING-HOUSE, PEKING." FROM THE PAINTING BY ALEXANDRE IACOVLEFF. (GRAFTON GALLERIES)



"FROM CORNHILL" FROM
THE WATER-COLOUR
BY WILLIAM MONK, R.E.



"A BOX AT THE THEATRE, PEKING"
FROM THE PAINTING BY ALEXANDRE
IACOVLEFF. (GRAFTON GALLERIES)

around the Metropolis, from Limehouse in the east, to Kew Bridge and that charming old riverside haunt, Strand-on-the-Green, in the west, and from Hampstead on the north to the Crystal Palace and Epsom in the south. In these the artist has not been content to portray merely the topographical aspect, but has in most of his drawings, as in this one of the very heart of the old City, introduced living elements which give animation and actuality to the subject depicted. ◊ ◊

Simultaneously with Mr. Monk's exhibition some glimpses of a very different world were given at the Grafton Galleries in an exhibition of paintings,

water-colours and drawings of China and the Chinese by Mons. Alexandre Iacovleff, a Russian artist. Here was unfolded an unusually interesting panorama of nature and life in the Far East by an artist endowed with a remarkable capacity for seeing and a no less remarkable power of recording what he has seen; whether he is depicting a lake scene, the Mongolian prairie, a funeral procession, a devil dance, the interior of a theatre, shop, or tent, or any of the numerous types of humanity he has encountered, he is never at any loss in dealing with the subject. The definition alike in his paintings and



"JAPANESE ACTOR 'USAEMON'"
SANGUINE AND CHARCOAL DRAW-
ING BY ALEXANDRE IACOVLEFF
(Grafton Galleries)

drawings is clear and concise—at times almost to the point of being photographic, but always with that insight into the character of his models which is beyond the power of the camera. The accompanying reproductions of two paintings and two drawings by Mons. Iacovleff will, however, give the reader a better idea of his work than any commentary. Another room at the Grafton contained an interesting collection of water-colour landscapes of China by Miss Mary Macleod, who, if not of the same calibre as the Russian artist, shows considerable skill in her renderings of Chinese architecture.

The gallery of the Alpine Club in Mill Street, which earlier in the season drew a large concourse of people to see the portraits of Mr. Augustus John, again became

the centre of attraction at the end of May, when a collection of paintings and lithographs of the Russian revolution by Mr. Edward Saltoft, a Danish artist, was placed on view by Messrs. Brown & Phillips, of the Leicester Galleries. Mr. Saltoft, who was chief of the Danish Red Cross organization in Russia from 1916 to 1918 and again visited the country in 1919, had unique opportunities of witnessing many manifestations of revolutionary activity and took advantage of them to record his impressions. Intensely mournful is the picture he has given of this social upheaval among human beings of the same race, vastly more tragic even than the Great War itself. A shrewd observer of character, as his studies of individual types testify, he is seen at his best in his portrayal of crowds—as, for instance, in the painting



"THE RED ARMY." BY
EDWARD SALTOFT
(By permission of Messrs.
Brown and Phillips,
Leicester Galleries)



"COMMERCIAL WHARF, LAMBHAY"
FROM A DRAWING BY R. BORLASE
SMART, R.B.A.

of *The Red Gate in Malayamorskaya* (1917), a scene which marked the overthrow of the Kerenski régime by the Bolsheviks; two paintings of *The Red Army*, one of which we here reproduce; and, again, in the picture of *Fugitives crossing the Bridge of Bielsostrof* (1919), when the Terror had reached its height. Infinitely pathetic, too, are the scenes from the prisons thronged with victims of the new rulers. Here at a glance one gets a truer notion of what revolution means than any descriptive narrative can convey. ◊ ◊ ◊

PLYMOUTH.—At the beginning of September Plymouth will celebrate the tercentenary of the departure of the Pilgrim Fathers in the "Mayflower" on their historic and portentous voyage to the new world, and it is expected that a goodly number from among the multitude of Americans who are now on this side of the Atlantic will visit the town to take part

in the festival of celebration and to linger about the old spots sanctified by their association with the famous band of emigrants—the historic Barbican more especially, for it was here that they embarked in 1620. Unfortunately Plymouth, unlike some other large towns, has no organization to secure the preservation and upkeep of historic buildings, and under the new housing scheme many of its old streets and houses which were in existence three hundred years ago have been condemned, and some are already in course of demolition. One of these old-time spots now being cleared to make room for modern dwellings is shown in the reproduction on page 31 of a drawing by Mr. R. Borlase Smart, R.B.A., who has explored most of these ancient nooks and corners of the town. The entire series of drawings he has made will be exhibited before and during the festival at the Devon and Cornwall Galleries of Messrs. Harris



"HIGH STREET, PLYMOUTH"
FROM A DRAWING BY
R. BORLASE SMART, R.B.A.

and Sons, where the descendants of the resolute voyagers of 1620 will be able to see, in the sympathetic medium of charcoal and wash, many of the relics of the "Mayflower" period which existed till recently but are now no more, as well as others still extant which may ere long follow suit in obedience to the imperious necessities of the present day. ☦ ☦

PITTSBURGH.—After an interval of six years the displays of International art in the galleries of the Carnegie Institute, among the most spacious and best appointed in America, were resumed on April 29th last with the opening of the Nineteenth Annual Exhibition. The number of works gathered together from all quarters was 373. England was represented by 83 canvases, France by 53, and the remaining 167 foreign works were distributed between Sweden, Denmark, Italy, Spain, Norway, Russia, Belgium, Switzerland and Canada. There

was also shown at the same time in a gallery apart from the paintings a collection of Rodin bronzes, including a number of the master's important works.

The gold medal carrying with it a prize of fifteen hundred dollars was awarded to Mr. Abbott H. Thayer, of New Hampshire, for his three-quarter figure of *A Young Woman in Olive Plush*; to Mr. Algernon Talmage, of London, was awarded the silver medal and one thousand dollars for his figure entitled *By the Cornish Sea*; to Mr. Walter Ufer, of Chicago, was given the bronze medal and five hundred dollars for his group of Taos Mexican Indians, *Suzanna and her Sisters*; and honourable mentions to Mr. Robert Spencer, of New Hope, Pennsylvania, for his *White Mill*; to Mr. George J. Coates, of London, for his *Spanish Dancer*; to Mr. Frederick Bosley, of Boston, for *Looking at Prints*. ☦ ☦

One gallery was exclusively given over to the display of a group of upwards of

STUDIO-TALK



"LOOKING AT PRINTS." BY
FREDERICK A. BOSLEY
(Carnegie Institute, Pittsburgh)

twenty works of M. Emile René Menard, of which the most impressive were perhaps *La Naissance d'Aphrodité*, *Les Bergers* and a superb pastel *L'Enlèvement d'Europa*. In an adjoining gallery one met with such works as Sir William Orpen's self-portrait *A Man from Arran*, and his striking portrait of *Mrs. St. George*, a portrait of capital psychological interest of Rodin by M. Jacques Emile Blanche, and a fine landscape by M. André Dauchez, *Bouquet de Pins*. Other notable works were the late Frank Duveneck's *Woman*

with *Forget-me-nots*; *The Table near the Open Window*, by M. Henri Eugène Le Sidaner; Mr. Gari Melchers's pair of Scotsmen, *MacPherson and MacDonald*, in colorful Highland costume; Mr. Charles Shannon's portrait of Miss Lillah McCarthy in character; Señor Ignacio Zuloaga's portrait of Mrs. John Work Garrett; Mr. Douglas Volk's portrait of the late William Macbeth, art dealer, of New York; Mr. Malcolm Parcell's portrait of Ann Rholene; Mr. William Nicholson's portrait of Walter



"SUSANNA AND HER SISTERS"
BY WALTER UFER
(Carnegie Institute, Pittsburgh)

Greaves, associated with Whistler; a most convincing portrait of Mr. Kenneth Mathieson, by Sir Arthur Cope; and a double portrait of the Walker Brothers, by Mr. George J. Coates.

In the position of honour at one end of the same gallery was M. Lucien Simon's important canvas *Nausicaa à la Fontaine*, a technically great work with fine colour and good drawing of the nudes, somewhat academic in conception perhaps, but not academic in execution. At the other end

was Mr. Anders L. Zorn's portrait of the late Andrew Carnegie, founder of the Institute, decorated with emblems of remembrance.

The attractions facing each other in one of the side rooms were Mr. Wayman Adams's group *The Conspirators*, containing portraits of Pennell, McLure Hamilton, and Burns, and Mr. George W. Lambert's group of *Important People* (who are M. Marchand, a coster and girl with babe), both works extremely clever performances.

STUDIO-TALK



"ST. VINCENT'S CHURCH, AVILA"
BY RAFAEL FORNS

Mr. Frederic Whiting's *Moyra* deserves especial notice, as does Mr. Michael Ancher's *Self Portrait*. Fine in colour were Mr. Frank Brangwyn's canvas *The Topers*; Mr. Charles Cottet's *Jeune fille au collier d'ambre*; and Mr. Childe Hassam's *Tanagra*. Two charming idylls were Mr. E. A. Hornel's *Coming of Spring*, and M. Henri Martin's *Arbor in Summer*.

The number of landscapes was rather limited, but American work was well represented by Mr. Gardner Symon's *Through Sunlit Hills*, Mr. Daniel Garber's *Orchard Window*, and the Swedish school, grouped in a separate room, by the beautiful canvas of M. Fjaestad's *Hoarfrost*, and Anna Boberg's pictures of the Lofoten Mountains.

In conclusion it must be said that the admirable combination of International Art here offered for the pleasure and education of the public was due to the

untiring efforts, since last September, of Mr. John W. Beatty, the Director of Fine Arts of the Carnegie Institute and of his efficient assistant, Mr. Robert B. Harshe. One saw here no sign of the extravagances of the modern revolutionists that have been so much in evidence in many of our recent picture shows. They have their place, no doubt, but surely would not have harmonized with what was displayed in this exhibition.

E. C.

MADRID.—Though the biographical history of art abounds with innumerable instances of men who, having been trained for some other calling or profession, have relinquished it and giving rein to their innate impulses have gained a reputation as artists, yet the cases are extremely rare of the successful pursuit of art concurrently with another and



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"THE RED SHIP, BARCELONA."
FROM THE OIL PAINTING BY
RAFAEL FORNS.



"THE VIADUCT, SEGOVIA"
BY RAFAEL FORNS

dissimilar avocation. English readers will, of course, recall as one of these instances the case of Seymour Haden, who attained to very great distinction as an etcher, and continued to carry on his medical practice simultaneously. Spain presents a parallel in the person of Dr. Rafael Forns, who holds a high position as professor in the faculty of medicine in Madrid, and at the same time practises as a landscape and marine painter. As a man of science he is held in high esteem; specialising as an laryngologist, he has made important discoveries and written books bearing on his particular field of research. As a painter, likewise, he has met with gratifying success. A couple of years ago exhibitions of his pictures were held in Barcelona and Valencia, where they aroused great interest, and in Madrid during the spring of the present year a collection of them exhibited in one of the galleries of the building occupied by the Royal Academy of Fine Arts has left a very favourable impression.

Dr. Forns is an ardent disciple of the great French masters Monet, Pissarro, Sisley and Monticelli; he has travelled in most countries of Europe without by any means neglecting his own, for there are few artists who know Spain better than he does; and his pictures, three of which are here illustrated, bear witness to his sincere study of nature. The fact that he is by profession a man of science has tended to hinder recognition of his merits as a painter in certain circles where too much importance is attached to the quite arbitrary distinction between professional and amateur, but amongst all unbiassed practitioners and connoisseurs who pay attention to the quality of an artist's productions irrespective of his status, Dr. Forns's work has met with unstinted appreciation. It should be added that as President of the Circulo de Bellas Artes and Secretary of the Association of Painters and Sculptors, he has taken an active part in upholding the claims of art in Spain. O. C.

STUDIO-TALK

MELBOURNE.—Etching, which has been one of the later developments of the growth of art in Australia, has now a definite position among the various mediums which engage the energies of artists in the Commonwealth. It had its pioneers, and then seemed to fade out of existence, till it was revived by a younger group of artists, who have done much to establish it in the favour of connoisseurs.

The leader of the group is John Shirlow, who was prompted to take up this branch of art after seeing the set of Thames etchings by Whistler which was purchased for the Melbourne Gallery in 1892. These prints were a revelation of how much could be expressed in a little space. The artist had to face many difficulties in taking up this new medium, and it was some time before his work became widely appreciated. As I have indicated, he was not the first etcher ; Livingston Hopkins (" Hop " of the *Bulletin*), Julian Ashton, and Henry Fullwood in Sydney, and James Oldham and John Mather in Melbourne, were the forerunners ; but Shirlow has done more than any other artist to interest the public in this fascinating art. In the illustrations we have good examples of his earlier and later work. The etching of Prince's Bridge is an early experiment. Since then he has used larger plates, and has treated his subjects with greater freedom, and while they do not always retain the charm of his earlier work, they have gained much in design and breadth of treatment. ☠ ☠

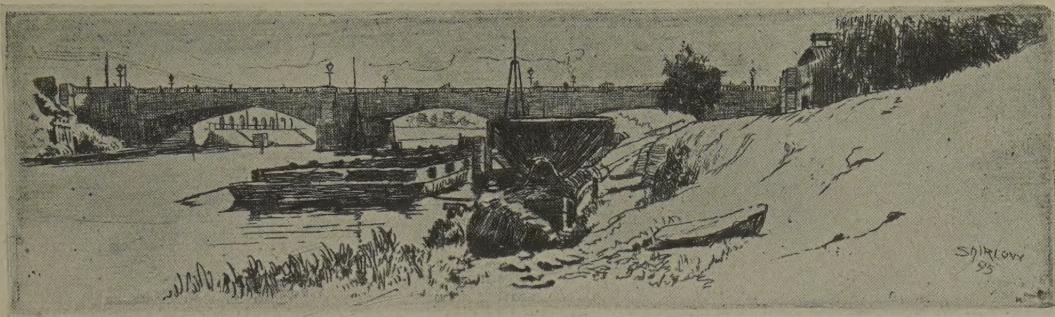
During the last few years prints from the etchings by Shirlow have been bought for several permanent collections. The Mitchell Library, Sydney, has a complete set, numbering seventy-two prints ; the artist is represented in the Sydney, Geelong, and Castlemaine Galleries ; but, strangely enough, not in the gallery of his own city, Melbourne. In 1904 he issued the first portfolio of etchings published in Australia, and it has been followed by three others. Victor Cobb and Frederick A. Campbell are other Victorians who have been successful in this medium. One of Cobb's earliest prints, *Two Poplars*, has always been a favourite with art lovers ; and his etchings of some of the landmarks associated with the early history of Mel-



"BOND STREET, SYDNEY"
FROM AN ETCHING
BY JOHN SHIRLOW

bourne, have attracted much attention. He has selected a good subject in the southern approach to Melbourne, which he has treated very effectively. The work accomplished by Campbell includes

REVIEWS



"PRINCE'S BRIDGE, MELBOURNE"
ETCHING BY JOHN SHIRLOW

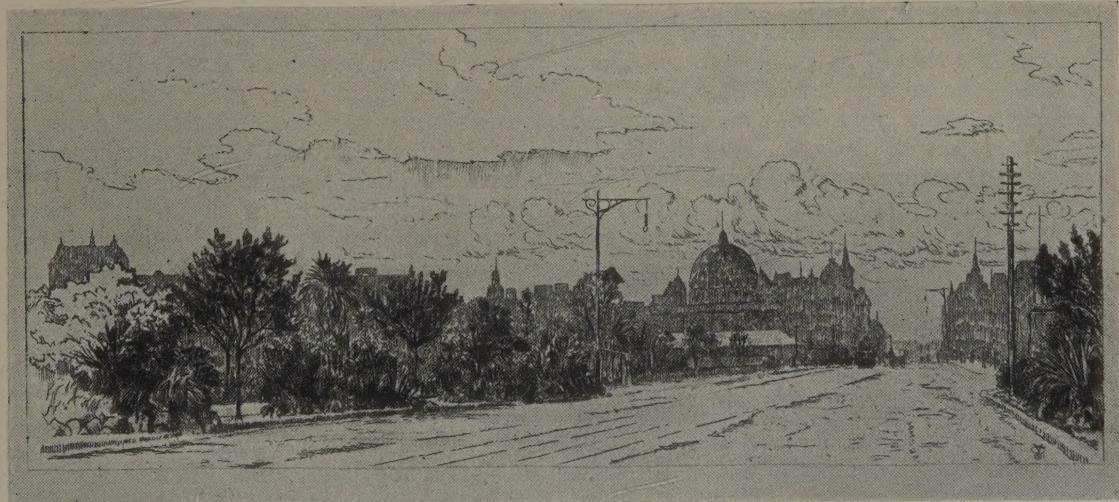
numerous aquatints and dry-points, as well as etchings proper. The National Gallery of New South Wales has lately acquired some of his aquatints.

Considerable progress is being made by the Sydney group, which includes Lionel Lindsay, Sydney Ure Smith, Alfred Coffey, Bruce Robertson, and Eirene Mort. Lindsay's work ranges from realistic impressions of street scenes, to his fanciful composition, *The Edge of the World*. He has five prints in the Sydney Gallery. A number of plates have been done by Sydney Ure Smith, and a good example of his work is his etching of the Sydney "Sun" Office, which hangs in the office of the United Cable Service, in the London "Times" building.

W. M.

REVIEWS.

A Short History of Art. By JULIA B. DE FOREST. Edited, revised and largely re-written by CHARLES H. CAFFIN. (New York: Dodd, Mead and Co.; London: Batsford.) 21s. net.—At the hands of Mr. Caffin this "Short History" re-appears as substantially a new work. Beginning with the real primitives—the artists of the stone age—it concludes with a reference to those followers of Cézanne who "attempt to leap back to a condition of primitive instinct," ignoring the example of their master, who "submitted the results of his instinct to processes of reasoning with the avowed object of reconciling his intellectualized sensations



"ENTRANCE TO MELBOURNE"
ETCHING BY VICTOR COBB

REVIEWS



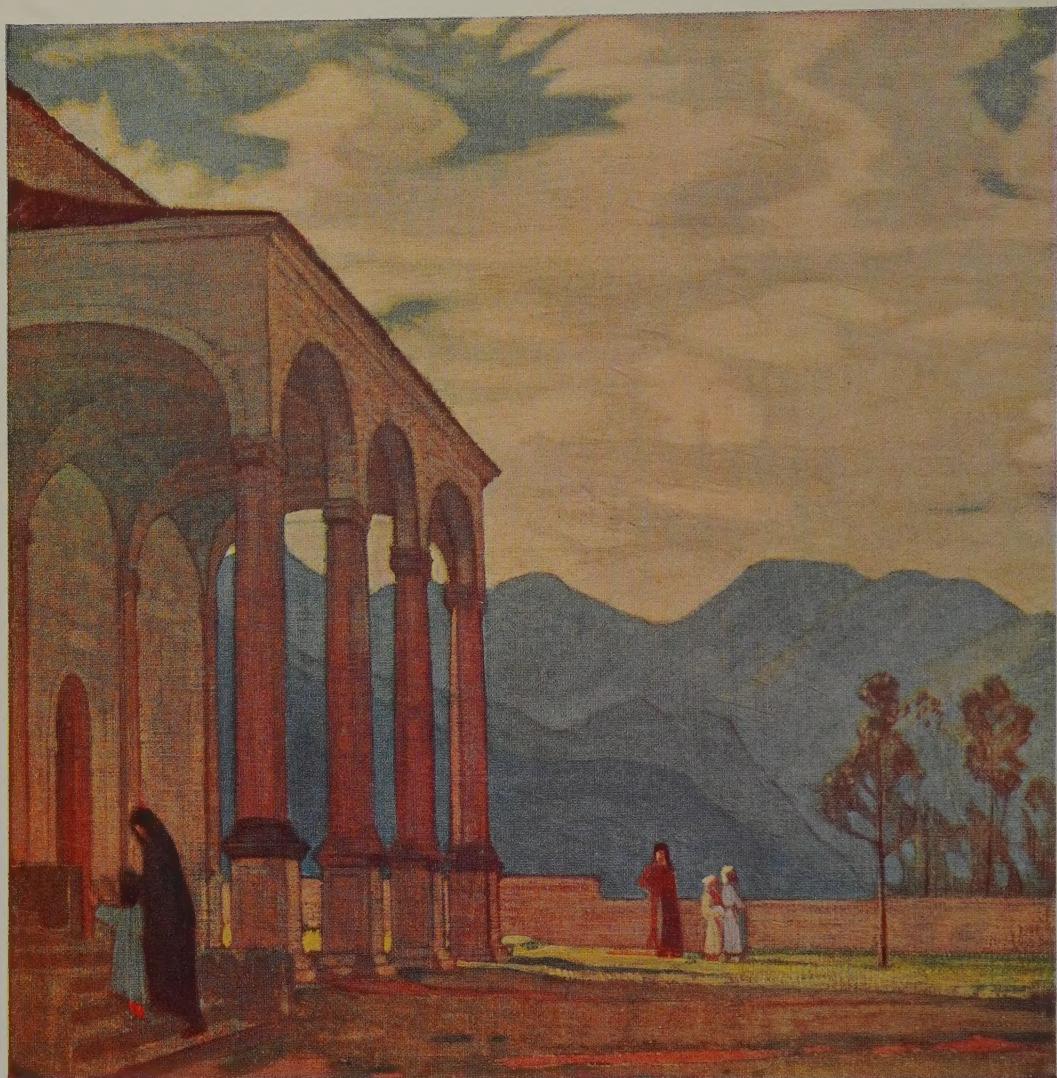
"THE SOUTHERN PASTURES"
AQUATINT BY F. A. CAMPBELL

with the great art of the past." To give even the barest outline of the history of art as here planned is no small undertaking, but it is surprising how much instructive information has been garnered in the 700 and odd pages of the book—and in these are included nearly 300 illustrations. We should have liked to see more space given to the Art of the Far East, which occupies only about a dozen pages.

The Ideals of Indian Art.—By E. B. HAVELL (London : John Murray.) Second edition, 21s. net.—The first edition of this work, in which the author reviews the principal achievements of Hindu sculpture and expounds the leading ideas of the mythology by which that art was inspired, made its appearance nine years ago, and we welcome this new edition, because its publication implies that the author's strenuous endeavour to enlist the interest and sympathy of the Western world in the more spiritual art of India have borne fruit. Though, as he notes, this art has not yet become a subject of general interest for the public, European

critics are beginning to discover in it qualities which command respect. ☙ ☙

The Naval Front. By GORDON S. MAXWELL, Lieut. R.N.V.R. Illustrated in colour and monochrome by DONALD MAXWELL, Lieut. R.N.V.R.—*Our Italian Front.* Painted by MARTIN HARDIE. Described by WARNER ALLEN. (London : A. and C. Black) 25s. net each. These two volumes deal with particular aspects of the great War, and if the chief events described have long been familiar, the personal experiences of the writers give a piquant interest to their narratives. Lieut. Gordon Maxwell took part in the Zeebrugge raid on St. George's Day, 1918, and gives a thrilling account of that famous exploit, while Mr. Warner Allen, as a Press correspondent, was in close touch with events on the Italian front. Both volumes are lavishly illustrated, and here, too, additional interest accrues from the fact that the two well-known artists whose drawings are reproduced have been in personal contact with the places and scenes described. ☙ ☙



THE
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"VARALLO." FROM THE
PAINTING BY C. M. GERE.